

Licentia Poetica discuss'd:

OR, THE

True TEST of POETRY.

Without which

It is Impossible to *Judge of*, or *Compose*,

A CORRECT ENGLISH POEM.

To which are added,

Critical Observations

On the Principal, Antient and Modern
Poets. *viz.* HOMER, HORACE, VIRGIL,
MILTON, WALLER, COWLEY, DRYDEN,
&c. as frequently liable to Just Censure.

A POEM.

By W. COWARD, Coll. Med. Lond. M.D.

*Non Quivis videt Immodulata Poemata Judex,
Nec satis est Pulchra esse Poemata, Dulcia sunt.*
Hor. de Art. Poet.

L O N D O N:

Printed for William Carter, at the Rose and Crown
in St. Paul's-Churchyard. 1709.

* 75.2.12.73

Alfred, Lord Tennyson

OF THE

W

The Last of Poetry

WILLIAM

It is impossible to judge of poetry

A Complete English Poem

THE

Critical Observations

On the Principles, Aims, and Methods
of Poetry, with Remarks on Homer, Virgil,
Milton, Waller, Cowper, &c. &c.
&c. as frequently liable to just censure.

A POEM

By W. Cowper, Coll. M.A. Lond.

New Edition, with a Preface by the
Author, and a new Introduction by
the Editor, &c. &c.

LONDON

Printed for William Groom, at the 'Three Crowns',
in St. Paul's Church-yard.

Duke of Shrewsbury.

MY LORD,

I *T* may be thought a Presumption, to address to Persons we have not the Honour to be known too; but the *Scriblers* carry the Liberty of the Subject so far, that *They* write of whom
* they

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*They please, and to whom They please.
Your Grace, the Patron of Public Free-
dom (for which so early and vigorously
you appear'd in the late Revolution)
may safely grant this Privilege to the
Studious and Melancholy part of Man-
kind (who, in their Closets, have this
only Way of being concern'd in the great
Events of the World) since nothing can
be writ of Your self, or Illustrious Fami-
ly, but what must be agreeable to You.*

*Let such who have made hasty For-
tunes, by mean and irregular Steps, be
afraid of Writers, unless of such as their
Wealth and Power have made their De-
pendants, and from whom they are se-
cure of Flattery; but those derived
from such a Family as Yours (yet more
Famous for the many Heroes produced,
than for the Length of Time it has sub-
sisted)*

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sisted) have nothing to apprehend from any Pen, and can fear no Rival, unless out of their own Illustrious Stock, as indeed it may be doubtful which of the **TALBOTS** deserves the greatest Character.

Your Grace must forgive, if I presume to make a Choice out of the Number of such Great Men, and recommend one as a glorious Pattern, even to your self and others, I mean that Famous and Renowned Warrior, **GEORGE**, Earl of Shrewsbury, Grand-Son to the Lord Treasurer under **Henry VI.** who (tho' a Soldier) left behind him this Character, *Vir nobilis & sapiens, ac in omnibus vitæ partibus moderatus.*

How proper these Qualifications were to Great Men in all Times, none can doubt;

*Vid. Dugdale's Baronage, Fol. 332. in the Family of the Talbors.

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doubt ; but how much more necessary are they in this Age, where the prevailing Talents are Violence, Party-jobbing, and Self-conceit ; where it seems to be of more Advantage (if not of more Honour) to be at the Head of a Cabal, than an Army.

But, my Lord, however advantageous those Dispositions may be to the Persons concern'd, these Qualifications make Men dangerous, if not fatal to the Public ; they shine only like Blazing Stars in the Heavens, or Conflagrations upon Earth ; but do not, like the Sun, give a constant and benign Light.

Your Grace seems, by Nature, framed for the Good of the Nation in its present Circumstances ; to your Moderation and Publick Spirit are added, the
Ad-

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Advantages of Experience ; You have a just Pretence to any Public Station by Your Birth, Character and Abilities. May we have such Pilots to steer in this Tempestuous Age, then we might hope to see the Public Bark (long shaken in this dangerous War) brought soon into Port, and Riding in Safety, by a Lasting and Glorious Peace. Which is the hearty Prayer of

MY LORD,

Of Your Grace's

Most Dutiful and Obedient,

Humble Servant

to Command,

WILL. COWARD.

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Advantages of Experience - You have a
just Pretence to any Public Station by
Your Birth, Character and Abilities.
And we have just Cause to look in this
Favourable Eye, when we might hope
to see the Public Bank (long broken in
the dangerous State) brought back into
your, and I think in your, by a just
ing and glorious Career. We wish in the
best Paper of

Mr. Lord,

Of Your Grace,

Most Dutiful and Obedient

Humble Servant

to Command

Wm. Gower

THE
P R E F A C E.

NO Man can imagine, if *He* will judge a-right, but that with great reluctance and uneasiness I publish these Censures and Remarks on our *English Poetry*, because I must be sensible how liable I am my self to Censure; especially, seeing so many *Artes Poeticae*, wrote by much better Hands than mine, are already publish'd to give Rules to make a *Perfect* and *Correct Poem*, by setting in a true Light the Elegancies and Defects of all Writers. However, should every Man forbear Censuring others, for fear of being Censur'd Himself; we should have no Monitors to amend our Faults, would venture in Print to represent the Errors of any Author whatever. Therefore I do as others have done before me, according to that of *Persius*. Sat. 4.

*Cadimus, inque vicem præbemus Crura Sagittis,
Vivitur hoc Pæcto.* This is the way we live.—

To the same Sense alludes the Excellent *Horace*.
Ep. 1. ii. Ep. 2.

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Cedimur, & totidem plagis consumimus hostem.

Now having so good Examples to follow, I do but run the risk they have done. But, besides, my Case is very different from what others have wrote on this Subject before me; no Man having, that I know of, prescrib'd such Forms, Rules and Methods, relating to our *English Poetry in particular*, as I have done; especially, as to the regulating its *Rhyme*; a subject Matter that could never fall under the Consideration of an Ancient Greek, or Latin Author. I know the late E. of Roscommon translated *Horace's Ars Poetica* very well, and there are excellent Rules in the General contain'd, as it were, *Paraphrastically* in his Translation; and the Right Honourable the present D. of B—has wrote another excellent Poem to the same purpose, and Mr. *Dryden* in his Essay on *Dramatic Poetry*, and in other Pieces of his, in *Prose*, (besides other Authors) has endeavour'd to give Rules to Rectifie our Poetry; but they consist for the most part in *General Rules*, such as *Horace* left us long ago, or in Reflections on *particular Men*, rather than on their *Works*; so that They seem but to add new Trimming to an old Garment, with an endeavour to make it suitable to the present Age; by which you may judge of all Poetry in any Language, as to its *Design*, and its *Expressions*, adapted to the Subject, and what Defects may appear in them from divers Incongruities, and Incoherences: But None has so nearly touch'd upon the Defects of our *English Poetry*, as I presume, I have

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have done, by examining into it, in relation to its *Rhyme* (as I just now said) its *Expressions* after the *English Mode*, its *regularity*, or *irregularity of Feet*, and especially *Blank Verse*, the *right modelling of our Words and Lines* to make the Verses run *sweet and pleasant* in our own Mother Tongue, &c. For,

—— *Ut pulchra poemata mirer,*
 — *Non est risu diducere rictum*
Auditoris ——

Hor. l. i. Sat. x.

For I conceive there ought to be something *more observable* in our Poetry to make it *please*, than what has been already taken notice of by former Writers. Now all this cannot be well done, without Examining into the *Original of Poetry*, and the *Poetic License* assum'd by *Ancient and Modern Poets*, and, as well as we can, to state the Difference between that of other Languages, and our own, in order to find out the Defects, if any such be, in either.

As to the *Original of Poetry*, we never doubted but that the *Greeks* were the first Authors and Inventers of *Dramatic Poetry*, and so reputed by the *Ancient Roman Writers*, as *Horace* himself testifies. *Lib. 2. Ep. 1.*

Ut primum positis nugari Græcia Bellis
Capit, & in vitium Fortunâ labier æquâ, &c.

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And again

*Postquam capit agros extendere victor, & Urbem
Latior amplecti murus, &c.
Accessit numerisq; modisq; Licentia major. Art. Poet.*

But whether Some Sort of Poetry be not as Ancient as Music, I very much Question, tho' it be unknown to us, till *Homer*, what Species of Poetry was extant in the World before his Time. Now as to Music, it seems to be of very ancient date indeed, when *Jubal* was the Father of all such, who handled the Harp and Organ, Gen. iv, v. 21. and it is very probable all Their Songs, Tun'd to the Harp, or Organ, where in set Feet and Measures, not loose Sentences, no ways different from Prose. But if it cannot plead so great Antiquity, we have from good Authorities sufficient Grounds to believe that the Book of *Job* (which is very Ancient also) and the *Psalms* of *David* were compos'd of Hebrew Metre, which sufficiently shows its Antiquity before *Homer* amongst other Nations. Tho' I presume it cannot be deny'd, but that it began to Flourish amongst the Grecian Nations as a Peculiar Art, or Science, and from them deriv'd down to the Latine, as *Horace* seems in several places to confess, viz. Art. Poet.

— Habebunt verba fidem, si
Græco Fonte cadant —

Again — Vos exemplaria Græca
Nocturna versate manu, versate diurna.

Now

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Now as the *Romans* being immers'd in *Luxury* and *Ease*, as *Juv.* says,

*Nos patimur Longæ Pacis mala, Sævior armis
Luxuria incubuit* — Sat. vi.

or as *L. Florus* expresses it, when *Opes atque Divitiæ affligere sæculi mores, suisque mersam vitiis quasi Sentinâ Rempublicam pessundedere.* L. 3. No wonder if this *Nimia Felicitas* (as he calls it just before) brought so *Pleasant a Science* in *Vogue*, and spread it self all over *Italy*, and wherever else the *Roman Conquest* extended it self.

And this *Luxury* arising from a flourishing *State*, and *Plenty* of a *Nation*, seems to have been deriv'd from the *Greeks* to the *Romans*, who grew so *Fond* of their *Ways and Modes*, that the *Satyr*ist *Juvenal* reprehends his own *Nation* very smartly in several places, as

— *Non possum ferre, Quirites,
Græcam urbem* —

So in another place He stiles their *Debaucheries*— *Peregrinos mores*— Sat. vi. And in the same *Satyr* He upbraids his *Countymen* for being so enamour'd with every thing the *Greeks* did — as

— *Non putat ulla
Formosam, nisi quæ de Tusca Græcula facta est,
— Omnia Græce
Cum sit turpe magis nostris nescire Latine,
Nay — Concumbunt Græce — &c.* Sat. vi.

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But as this Imitation of the *Greek Vices* brought in a Corruption of Manners, so it had nevertheless this Good Effect amongst the many Bad ones, that it stirr'd up Emulation in Ingenious Men to imitate their Poetry, as appears by *Horace*.

—— *Parios Ego primus Jambos*
Ostendi Latio, numeros animosque sequutus
Archilochi.—— *Non alio dictum prius ore Latinis*
Vulgarum Fidicen. Lib. 1. Ep. xix.

By Imitation of *Archilochus*, who was the first Inventor of *Jambic Verses* (vid. *Hor. Art. Poet. Vers.* 79.) *Horace* confesses, and owns to have brought them in Vogue amongst the *Romans*; and no doubt but He and others had their whole Scheme of *Lyric Verse* from the *Græcian Muses*. In the same Epistle we find mention of *Sapphic* and *Alcæic Verses*, viz.

Temperat Archilochi musam pede Masculæ Sappho,
Temperat Alcæus——

A Verse not of that brightness as *Jambics* contain'd; made when *Rabies Armavit*——*Archilochum*. But as for *Satyr*, it seems to be of a *Roman Original*, if we believe our Author above mention'd, first compos'd by *Ennius* the Poet——call'd thence——

——*Græcis intacti carminis Author.* Lib. 1. Sat. x.

But He also is call'd——*Alter Homerus.* Lib. 2. Ep. 1.
 And *Ennius Ipse Pater*—— Lib. 1. Ep. xix. the Principal

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incipal of the *Latin* Poets, out of *whose Dung-hil,*
Virgil is said to *have pick'd Jewels,* not being a-
 sham'd to be a Plagiary, where His **Genius** was
 able to amend the Thoughts of his Predecessor.
 It is cited in *Horace*, Lib. i. Sat. iv. as a part of
Ennius his Lines thus,

——Post quam Discordia tetra
 Belli Ferratos Postes, Portasque refregit.

Hence *Virgil* says —*Clauduntur Belli Porta.*——

Again in another place

——Cardine verso
 Belli Ferratos rupit Saturnia postes.

These expressions plainly showing from what
 Garden they were transplanted, tho' cultivated by
 a better Hand. But this by the way.

As for *Tragedies*, they are reputed to take their
 rise from *Thespis*,

*Ignotum Tragicæ Genus invenisse Camæna
 Dicitur, & plaustri Vexisse Poemata Thespis.*
 Hor. Art. Poet. v. 275.

In whose steps *Æschylus*, *Sophocles*, &c. trod ;
 and the Poets of that Age very oft gave Names
 to those *Forms* of Verse in which They wrote, as
Aristophantic (consisting of *Anapestic Feet*) *Ana-*
creontique, *Alcaic*, *Glyconic*, and the like : All which
 in after Ages were imitated in *Roman Measures*,
 out

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out of which arise the *usual Distinctions* of Verses, 1. *Hexametron*, consisting of *Six feet*, all *Dactyles*, or *Spondees*. 2. *Pentametron*, consisting only of *Five feet*. These two are the *most Common Forms* of Verses. As for 3. *Jambicum*. 4. *Trochaicum*. 5. *Asclepiadeum*. 6. *Phalencium*. 7. *Sapphicum*. 8. *Alcaicum*. 9. *Glyconicum*. 10. *Anapesticum*, &c. I shall leave their Nature to be examined into by every one who shall read his *Grammar-Rules* ; only I take an Occasion here to mention them, because when I make a *Comparative Inquisition* into our *English Poetry* (as I shall do by and by) It will be necessary to try, from which of the *aforemention'd Forms* our different sorts of *Poetry* may be said to arise, or be derived, or whether from any at all.

Having thus far trac'd the Original of *Poetry*, together with some *Species* of its compositions, from *Greece* into *Italy*, it is very easie to conceive how upon the *Conquests* of the *Romans*, their *Poetry with their Colonies*, were likewise transplanted into *Foreign Parts*. Now as different Nations by promiscuous mixture of Men from other Parts by *Invasion*, *Commerce*, &c. began to form different *Languages*, (at least alter the *First* from its *Primitive Purity*) so different sorts of *Measures* for *Poetry* were erected in all Nations; and no doubt but that the *Parts of Italy*, farthest from *Rome* began first to be corrupted in its *Language*, and consequently in its *Method* and *Style of Poetry*, and from them deriv'd to other Nations by *Choice*, and *Imitation*, yet so as to have still *some regard* to the *Primitive Measures* taken from the pure
Origi-

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Original Greek and Latin Language. And this appears by all the Poetry in whatever Tongue yet extant, with this variation, *That latter Poets all adhere to Rhyme*, of which the *First Imitators* were so Fond, that even in *Latin Verses* they thought *Rhyme* necessary, v. g.

*Adam primus Homo damnavit Sacula Pomo,
Contra Vim mortis non est medicamen in Hortis, &c.*

But there being no Authority from the *Greek* or *Latin Poets* to justify this Method, it became by time contemptible, and in disuse, and restrain'd to *English Poetry only* in this Nation, and indeed, in all Nations *else*, placing the *Rhyme* at the End of the Verse *always*, till late Ages thought fit to endeavour to overturn, and destroy this way of Writing by *Lines* call'd *Blank-Verses*, of which see more in this Poem.

As for our *English Poetry*, I am not ashamed to say, that it is capable of being *as Good, as Sweet*, and every way *as Correct*, as in any Language whatever, even the *Best* of *Ancient Poets* not excepted; nay, according to *Horace* his own Rules, appears *more Correct* than any wrote in the *Grecian* or *Roman Language*; and I cannot say, but Poems wrote in the *French* or *Italian Tongue* may have the *like perfection*, but by reason I Understand not these Tongues, I can make no comparative Judgment in the Case.

1. As to the *Poetic License* (the next thing I propos'd to discuss because so *à propos* to my Subject) assum'd by all *Ancient Poets*, it would make
an

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an *English Muse* look Ridiculous, and Crazy, should she attempt to write with that *Liberty* as they do. As thus, the different Dialects amongst the *Greek Poets* are frequently made use of Promiscuously — viz. *Ionic, Attic, Æolic, Doric, Bucolic*, one for another. When πολυφλοῖσβε θαλάσσης cannot compleat the Verses, that Deficiency is presently made Good by the *Ionique Dialect*, Πολυφλοῖσβοιο θαλάσσης, Hence says *Horace*.

*Graius Ingenium Graiis dedit Ore Rotundo
Musa Loqui — Art. Poet.*

But in this I cannot blame *Homer*, because He *professedly* writes in the *Ionique Dialect*, and no doubt but could have alter'd the Verse if he had pleas'd, and made πολυφλοῖσβε πὶ θαλάσσης done as well as Πολυφλοῖσβοιο. Yet by his good leave, I think this *Expletive* would have been a great *Botch*, and no better, and deserv'd to have been as much ridiculed, as *for to*, and *unto* in *English Metre*.

*The Hero came the Battel for to see,
But unto him appear'd no Enemy.*

This is plainly equivalent to the *Expletives* frequently mention'd in *Homer*, nay, *Hesiod*, and most of the *Greek Poets* whatever; But how Bald, and Ridiculous sound *for* and *un* the *Pleonasmes* in our Language, tho' not censur'd in those Great Poets of Antiquity? Nor can I blame *Hesiod*, *Theocritus*, and some others, for using the same
Liberty

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Liberty of Dialect, as *Homer* has done before them, because they stick to *One Dialect*, viz. *Æolic*, or *Doric*, or *Bucolic*, and never forc'd it to speak the Language of another, as most of the *other Greek Poets* do. It would exceed the Bounds of a *Preface*, nay, a *Voluminous Treatise*, to enumerate particulars of this Nature, uncensur'd by latter Ages, tho' in *England* if a Man should write a Poem mix'd with *English*, *Cornish*, and *Yorkshire Dialect*, this would be — *Humano Capiti cervicem jungere equinam* — with a vengeance, as we say, and deserve the utmost contempt imaginable.

But say you, *It was the Fashion, the Custom of their Country, when and where, They wrote to use that Poetic License*, viz. any *Dialect* for another to serve a turn, seeing it intelligible by the Learned in those days. This I can hardly believe, tho' it may be urg'd; but if so, in my Opinion it spoil'd *Uniformity* even then, and hinder'd the Design of *Instructing and Pleasing Others* besides the Learn'd, which is the End of Poetry. For indifferent Readers might understand one *Dialect*, and not another, and consequently be disappointed in their expected Satisfaction, as much as I should be to attempt the Reading of an *English Poem* interlarded with the Languages of *Cornwall*, &c. But Grant what I here mention excusable, what pretence can justify the crouding in so many *expletives*, as are frequently, (not now and then) in *Greek Poets*? If they have *this*, and other *Liberties* (I here mention'd) *uncensur'd*, I am sure 'tis an advantage above all *English Poets*, who if they can, and do, write without assuming the *like*, must be

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be judg'd to have attain'd to **Better, and Greater Perfection**, tho' at first they were *Their* Imitators, as many times the Copy exceeds the Original in beauty and resemblance,

Next to the *Greek Poets*, let us consider the *Latin*, *what Liberties*, and upon *what Grounds*, they assum'd to themselves an Authority never to be granted to any *English Poet*, without exposing himself to the World : Of these I shall mention the *Principal Classic Poets*, viz. *Virgil, Horace, Juvenal, and Persius*, in lieu of all the rest, in whose Steps one would think it impossible to err, if we take the *same Liberty* as they do. Yet we find *Horace* very oft to cement a flaw, dividing one Word into two Parts, to make it serve two Verses, as

Thracio Bacchante magis sub inter——

— *Lunia vento.* Lib. 1. Carm. Od. 7.

Again, *Quo nos cunq; feret melior Fortuna Parente.* Od. 7.

Again, — *Est Locus Uni — Cuiq; suus.* Lib. 1. Sat. 9.

Parallel to this is, — *Ne vos titillet Gloria jure——*

— *Jurando obstringam.* Lib. 2. Sat. 2.

So again —— *Quanto molimine circum——*

— *Spectemus vacuum, &c.* Lib. 2. Epist. 2.

Besides many other Places of the like Nature, which I forbear here to insert. All that can be said in mitigation of this *uncouth Division* is, that they are *Compound Words*, and the Poet has, and
may

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may have just *Liberty* to divide them, as he pleases. Now I'll not ask the Reason of the Truth of this Plea alleg'd, but take it for granted to be Good, if He can justify the *Divisions* following also.

Labitur ripa, Jove non probante, U —
Xorius amnis. Lib. 1. Carm. Od. 2.

And again—*Grosphæ, non Gemmis, neque Purpura Ve—*
—nale, nec auro. Lib. 2. Od. xvi.

This I am sure would be accounted an *horrid Blunder* in English Poetry ; As thus in either Point —

Two great Commanders with their Armies Con—
—Join'd vast Successive Victories lately won.

This I think is *bad enough*, but now let's give an Example of the second Nature.

Two mighty Armies rang'd in Battel Ar—
ray shew'd their dreadful Instruments of War.

Now this is very pretty Poetry indeed, for which I doubt a School-Boy would be whipp'd, yet the Great *Horace* for these *Faults* (as I presume they are so) was never yet condemn'd, that I know of, by any Critic whatever. May not these be term'd such Verses as *Persius* calls *Crudi*. Sat. 1.

Sed numeris decor est & Junctura addita Crudis.

All

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All that can be said in excuse is, That *Their Poetica Licentia* was justifiable but *Ours not*. Yet He says

—*Qui Legitimum cupiet fecisse Poema
Cum tabulis Animum Censoris sumet honesti.*

That *Poetry* which is *Good*, ought to be under the Criticism of an *Honest and Just Censor*, where the *Junctura* pleases, as rightly adapted. v. 9. —*Junctura callidus acri*. *Perf. Sat. v.* and —*Per lave severos* — *Effundet Junctura ungues*. *Sat. i.* — *Si Callida verbum* — *Reddiderit Junctura novum*. *Hor. de Arte Poet.* That the *Poet*

—*Luxuriantia compefcat, nimis aspera sano
Et laevet cultu* — *Lib. 2. Ep. 2.*

Here we find a neat *Junctura* requisite to good Verse, which else wants *pruning* as we say in *English*. But if it were *then* lawful, how much more difficult task have our *English* to perform, where these advantages cannot be allow'd? If *Use* made it so *then*, the same *Use* lays more Difficulties upon Us, and by parity of *Reason*, we may make a **more perfect Poem**, than some ancient Poets have. This Liberty of Dividing Words so, is allowable in our *Hudibrastic*, or *Doggrel Verses*, as we generally Stile them, but in no others —

Nor does this *Division* or *Splitting of one Word into two parts* happen amongst the best Latin Poets (*Horace* more especially) but also to serve a turn, Words are made sometimes *Gracisms*, or contracted from two Syllables into one, and tho' a Vowel antecede

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antecede Vowel immediately, yet no *Cæsura*, or *cutting off* is necessarily requir'd, and this is made justifiable *Poeticâ Licentiâ*, v. g. In Greek — Πηληϊάδεω Ἀχιλῆϊ, *Hom. Iliad. Lib. 1. line 1.* (where I by the by Observe, that Ἀχιλῆϊ being put for Ἀχιλλεύϊ, is another *Index of Liberty*) so also in *Latin* frequently. As, *Horace. Lib. 2. Epist. 2.*

— *Nova qua Genitor produxerit Usus
Vehemens & Liquidus.* —

And *Virgil*, — *Ferreiq; Eumenidum thalami* — *Æn. 6.*
So — *Ad fauces graveolentis Averni.* *ib. vers. 201.*

Nay, if *That* will not do, we may then change Letters from Vowels into Consonants — as thus — *Intexunt Abjete costas.* *Æn. 1. 2.* So again, — *Quin protinus Omnia* — *Perlegerent Oculis* — *ib. 1. 6. vers. 33.* So in another place — *tenuia fila* for *tennia*. — So *Persius*, — *Stultis dare tenuia rerum* — *officia.* *Sat. v. Vers. 93.* But now and then words are made use of in the Reverse, *viz.* for *evoluisse*, *Ovid* says,

Debuerant Fusos evoluisse suos.

And when *Calidior* will not suit the Verse, the Poet by *Poetica Licentia* says, *Hor.* — *Calidior est: acres inter numeretur*, *Opinor. 1. Lib. Sat. 3.* where the word *Opinor* looks like *forsooth* at the end of an *English Verse*: So for another Supplemental help, 'tis not unusual to make a *Cæsura* at the beginning of the following Verse, when the precedent seems half a Foot too long, as

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*Me Capitolinus Convictore usus amicòque
A Puero.* — 1. Lib. Sat. 4. *Horace* —

Now if the Poet be pinch'd to rectifie a Word, besides contracting it, as — *Alvâria vimine texta*, for *Alvearia*, *Virg.* He frequently assumes a Liberty by *Genitore Usu* (of his own Getting indeed) to Split a Diphthong into two parts, as he did words before. Thus — *Aurâi Simplicis ignem*. *Virg. Æn.* l. 6. and *Persius* — *Lunâi portum est Opera cognoscere cives* 3. 6. Besides these Privileges claim'd by Ancient Poets under the Umbrage of *Poetica Licentia*, there are many more, which seem to be Botches in Poetry, v. g. when *Imperator* shall be made *Induperator*, *Juv. Sat. x.* — *Graviusque & Barbarus Induperator* — how would this sound in *English*, or be receiv'd amongst Critics, if the word *Emperor* were extended by such like warranty to *Emperator*? So *extinxsti* and *extinxstem*, *Virg. Æn.* l. 1. Verse 606. 682. being abbreviations of *extinxisti*, and *extinxissem* create the same difficulty to justify Their not being Faults in Poetry, as does the Extension of the former in the Middle, or at the End, by the addition of an Expletive *ER* annex'd to a Word, as *Spargier*, *Laudarier*, &c. for *Spargi* and *Laudari*, besides now and then a *que*, *an*, *et*, *dum*, or some small Interjection made to terminate an *Hexameter Verse*. All which Errors we plainly see in the Best Poets that have been wrote in the *Roman Language*, and more little *Peccadillos* which I could name, but for brevity sake forbear.

Now

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Now in some manner to support these *Errata's* The *Grammarians* invented *Figures*, by which They should be so *Prop'd up*, or rather wrapt up in, like *Aeneas* in His Cloak of Invisibilty, that no Man should cry here's an *Error*, *Botch*, or *Blunder*, (call it what you please.) But presently an *Honest assistant Figure* is summon'd, and attends thereupon, immediately making good any Defects whatever. A notable expedient indeed! But if we come to examine into the Original Coin, or Stamp, as I may call it, of these *Figures*, They are generally made of such Words as from the *Greek* or *Latin* Tongue express the very *Nature of the Fault we are Guilty of*, viz. *Diæresis*, or *Division*, Separation in the particulars above-mention'd. So *Synæresis* is another Figure denoting Contraction, or a *Gathering together* into one, as above-mention'd. So *Cæsura* (from *Cædo*) the Elision, or *Cutting off* of one Vowel by another, and so of all the Rest. But methinks I hear an *Horatian Satyrist* cry;

*Cum Tua pervideas Oculis mala Lippus inunctis,
Cur in Amicorum vitiis tam cernis acutum?*

To which I can readily answer, That I think not *Modern English Poetry* without Blemish (as it's plain by the sequel of this Treatise,) but my endeavour is to justify our own Nation from the aspersion and calumny of some Bigots to *Ancient Poetry*, who are of Opinion, that nothing can be done well, but what must have *Their Stamp*, and *Authority* to support it, else they condemn it. Now should we imitate the above-mention'd Mea-

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tures of the Verses I have recited, and call in *Their Authority* to justify Us, I very much doubt whether the meanest Understanding would not Ridicule the weakness of Ours. Wherefore for Diversion, I'll dress up a few Lines, as well as I can Invent and Compose such, according to those *Figurative Modes* I have recited from the *Best Poets*, and leave the Reader to judge how *charmingly fine and neat* They will appear; I mean, where the *comparison is capable of being represented in an English Habit*. For as to the *Elision* or *Cutting off* of one Vowel before another in the same words, it falls not under *Our* Consideration, there being no such Practice amongst Us; Use having given Us another Rule to walk by, so that if we think fit to *cut 'em off, or not*, we commit no Error. But then we commit too often a *Greater* without Ground, or Authority from the Ancients, *viz.* We *cut off a Consonant before a Consonant*, as *o'the* for *of the*, &c. One of those particular Faults which ought not to be admitted in a *Perfect English Poem*. But to return to specify the Examples I design'd—

I. Βῆ δ' ἀνέων παρὰ θῖνα πολυφλοισβοῖο θαλάσσης.
Hom. Il. Lib. 1.

*With silent Steps He mov'd along the Shoar.
Where the Seas with Boyst'rous Billows roar.*

Now it's plain, Here wants half a Foot, but the Ancient Authorities will without the addition of a *Monosyllable Epithete* help me out, and carry me over the Stile one way or other: For, give me leave
but

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but to pronounce an *ê* added according to the *Old way of Spelling*, equivalent to another *Dialect*, the Defect is suppli'd, and it will by little commutation run well enough,

Where the Boystrouse-Seas with Billows roar,

Or if this will not do, take another License from a *Diæresis*

Where the Se-as with Boystrous Billows roar,

If this do's not please, take an *Expletive* equivalent to $\delta\epsilon$, or π —

Where the Seas Eke with Boystrous Billows roar.

If you don't like this lengthning of my Verse, accept of an *Epenthesis*.

Where the Seas with Boysterrous Billows roar.

This is *well enough* in some Mens Opinions, according to true Scanning, especially those who esteem a *right number of Measures sufficient to make a true Verse*, and also Those who will have *all Verse to consist in Dissyllables*, viz. *Spondees, Troches, or pure Iambics*; yet I doubt there's no Reader is pleas'd with any of these alterations, tho' grounded on good Authorities of *Greek and Latine Poets*, as appears by comparing what is said before. There are also *Latine Figures* (as I said just now) Coin'd by *Grammarians* to justify every addition, yet I should hardly venture my Reputation in Writing such *English Poetry*. B 3 The

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The *Contracting* of Words, I must confess, is more tolerable, than *Extending* Them by Supplements, and is frequently allowable in our *English Tongue*, justifiable from *Latin and Greek* examples, and sometimes the word of necessity requires to be contracted in respect of carrying on the *sweetness of the Verse*, tho' that necessity is, and always would be superseded, did we allow *Dactyles, Anapests, Tribracch's*, &c. (as it seems reasonable that we ought to do, and I hope to prove it so by and by) to be the Regular Ingredients due to Our *English Metre*. But notwithstanding the Use of Contracting words so, we must be sure to Observe this Rule, **Always to contract those Dissyllable Words which Speaking quick, seem to strike the Ears but with one Sound**, viz. o'er for over, *Seeing, Being*, and words deriv'd from the *Latin*, ending in *ion, iant, or ient, tion, or sion*, &c. For since our Language is refin'd, as I elsewhere observe, such *Contraction* of Words gives the Verse Elegance and Grace, v. g. As thus, Pag.—

*Tho' every line is fram'd with Equal Feet
And in right Numbers and Proportion meet.*

Here the word *Every* may be made *Ev'ry* by an *Apostrophe*, but I confess I had rather Style it a *Dactyl* and not contract it at all, tho' *tion* in *Proportion* must of *Necessity* be contracted, and pronounc'd as a *Monosyllable*. But there are some Words which will not bear such an *Abbreviation*, tho' *Any* words now a-days are thought fit so to be made, with an *Apostrophe*, yet they stand as blameable, as That

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Poetry of the Ancients before-mention'd, because They will either make the Verse run *stiff and rugged* (a Qualification *Horace* excludes all Good Poetry) or strike the Ears of the Hearer so *confusedly* that He will not readily *apprehend* the right Word, or cannot understand what you read to him, by reason of its *awkward abbreviation*, v.g. most Adjectives derived from the *Latin* in *ble*, as *Affable*, *Invincible*, *Irresistible*, &c. Besides many Compounds from the same Language, as *Altisonant*, *Bacciferous*, *Horrific*, &c. indeed most *Quadrissyllable* Words run very *rugged* with an *Apostrophe*, but as smooth as *Dactyls* if let alone, and so do some *Trissyllables* also, as for Example —

*Æthon in Galloping belch'd out horrific Fire,
Furious with an Invincible Desire.*

These Verses run smooth enough; but put them into the dress of an *Apostrophe*, and try the difference —

*Æthon in Gall'ping belch'd out horr'fic Fire,
Furious with an Invinc'ble Desire.*

Here it appears plain, that *Gall'ping* just before *belch'd* may make the Hearer *misapprehend* it to be *Gulping* or *Swallowing*, and neither *Horrific* or *Invincible*, with an *Apostrophe* can be acceptable to the Reader. For *ble* must make half a foot in the Verse, tho' it seems almost *quiescent* in the Sound (as its call'd in the *Hebrew Tongue*) else the Verse will be too short, or too long, i. e. the word must

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be *Invincibl*--- or *Invinc'ble*, neither of which have any Signification.

Now as to the *Contraction* of some in *English*, it's plain they arise from the *Parallels* in *Latin*, as *Deest*, *Dehinc*, *Cui*, &c. And for the Liberty these *Ancient Great Poets* take in Ending a Verse with *et*, *que*, *an*, *dum*, and such Particles, it's plain, no Man can without ridicule expect to do the same in *English*, v. g. *for*, *And*, *The*, *why*, *when*, &c. would be accounted but *Botches* in Our *Poems*.

Having thus trac'd the *Errata's* of Poetry from the Beginning to the present *Model* which we now use, plainly deriv'd by Imitation from the *Ancients*, tho' most perfect, (I presume) in our own *Language*, I cannot but in reason conclude, That, as we have less Liberty than the *Ancients* to expatiate, so it is the Greatest Honour to compose One exactly according to the Rules of Our own Nation, because it contains the Greatest Difficulty to attain Perfection. And as *Lyric Poetry* seems to have been the very first brought into *Music* (which the *αἰδὲ Θεὰ* of *Homer*, & *Αοιδάε Μῆσαι* of *Hesiod*, &c. amongst the *Greeks*: And the *Fidicen*, *Tibicen*, *Lyra*, *Plectrum*, *Chorda*, *Cantus*, &c. amongst the *Original Latin Poets* seem *Implicitely* to declare and testify.) And *Music* being of very Great Antiquity, as I before prov'd, I cannot say, but that if We attempt to write *Lyrics*, we ought to be confin'd to those Measures, and Feet common in the *Lyric Poets*, Some one or other of those Feet answering and amending all the irregularities we can pretend to discover for want of an *Apostrophe*. The most variety of *Lyrick Forms*, Bad and Good, I find in a
Paper

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Paper lately Publish'd, call'd the *Brittish Apollo*, by some *Ingenious* Gentlemen, who worthily testifie Themselves to deserve the Character, as being able to answer every respective *Adventurer in Poetry*, according to Their *own Mode, and Measures*: A Task of no mean undertaking, and by Few, but Themselves, to be perform'd so well as it usually is in that Paper.

But as variety of Measures compos'd all *Lyrics*, so from Them some were extracted to make *Hexameters* and *Pentameters*, consisting only of *Dactyls* and *Spondees*; from Imitation of which, I don't in the least question but that which we call *Long Verse* and *Short Verse*, proceeded. Upon what rational Grounds then can any Man exclude *Trimeter* of all Sorts, viz. *Dactyls*, *Anapests*, *Tribracchs*? As for a *Molossus*, which consists of *three long Syllables*, we need not insist in the Imitation of that, because a *Spondee* supplies its place, and no Man can deny but we may, and oft have the *Pyrrichius*, *Troches* and *Jambic Feet* in our *English Metre*, and consequently must Grant, that we ought not to be debarr'd the Use of the Four latter, viz. *Bacchius*, *Antibacchius*, *Amphimacer*, *Amphibracchius*, because they are only Compounds resulting from the former. He that reads *Poetry*, and will make a Judgment of it by *Scanning*, must unavoidably see all these sort of Feet are in *Our Heroic Verses*, and do frequently give them a sweetness, and smooth Tenour, which an *Apostrophe* would confound, and spoil, and therefore I think it ought to be totally rejected.

All

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All the Gbjection I can suppose in this case is this; *That as we take the Imitation of our Hexameters and Pentameters from the Ancients, we ought to confine our selves to Their Measures of Dactyls and Spondees.* To which I answer, Thus — If this be requisite, Then my Adversary owns *Dactyls* allowable, what need then of many frequent and unnecessary *Apostrophes*? Again, the *English* Language is quite different from the *Greek* or *Roman*, Both being Languages of Purity, and the Standards of Measures amongst *Themselves*; but ours is a *mix'd* Language, compos'd of *Divers Words*, as Ingredients borrow'd from *several Tongues*, whose Words are pronounc'd sometimes *one way*, sometimes *another*, and consequently we cannot be perfectly vers'd in the quantities of Syllables deriv'd from other Languages: as, *Corrosive* and *Corrosive* from the *Latin*, is variously pronounc'd, *Casarèa*, and *Casara*, &c. deriv'd from the *Greek*, and several other Words from other Tongues, of whose true quantities in their proper Languages we *may* be wholly ignorant. Nay the *Romans* themselves had words of promiscuous Quantities, as *Rubigo*, *Pro-pago*, *Palatium*, &c. Now when words either *Originally English*, or *Angliciz'd*, are requisite to be inserted in Verse, *Our own National Use*, by long Custom, gives us Power to cover our Feet with Leather, more pliable to Service, than wear Wooden-shoes according to the stated Customs of Foreign Nations. I mean, we may be justly said to *Imitate* Them in the *General Modes*, tho' not in the *particular Measures of Verses*, which Entitles us to be *Liberos Imitatores*, and not —

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— Imitatores, *Servum Pecus* — Hor.

Under the Umbrage of whose Rules I think I am able to justify All I have here said, tho' at the same time I have censur'd *His too great Poetic License*, assum'd in a more peculiar manner.

Lastly, Other advantages from a *Dialect* may be easily perceiv'd, when we come to compare *Greek Poetry* with *Greek Prose*, insomuch that they seem to be two different Languages, *viz.* οἰωνόισι τε παῖσι, & ἐν γῆθεσιν ἑοῖσιν, for οἰωνόις παῖσι, & ἑοῖς γῆθεσι, *Iliad*. Lib. 1. are no better than *Expletives* inserted for the advantage of the Verse, when the Letter σ must be made σσ, and ι and ν added to preserve a just Measure of Feet, and Quantity. I could mention several Errors (as I call 'em) of this Nature, as ἐπείλειο βελή for ἐπέλλειο βελή by the Exchange of a single εῖ for εἰ to give a just Quantity to the Verse, and again (according to the Examples before cited amongst the *Latin Poets*) Θεός is sometimes made a Monosyllable to serve turn, as, Ὑμῖν μὲν Θεοὶ δοῖεν Ὀλύμπια δώματ' ἐχούσας — and Βῆ for ἐβῆ several times, and ε. *contrario* σωσεις for σώσεις, &c. All sufficient Examples to demonstrate the Latitude *Greek Poets* assum'd. How far the Propriety of Their Language will excuse Them, (when I am sure *Ours* will not justify Us) I leave it to my Reader to determine: But, should we as *Imitators*, assume such Authority, all our ε's at the end of some words which are now never heard in Pronunciation, as, *Consume*, *Perfume*, *Design*, *Incline*, &c. would be a vast assistance to an *English Poet*, tho' undoubtedly would immediately fall under ridicule; besides many other advantages

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vantages we might make, if *Homer's*, or indeed any Authority of the *Greek Poets* could be a full Justification of Our attempts in the like Nature. I must confess, for Men of so great Learning and Authority in all Ages, I would gladly find an Excuse, if I were able to justify, and uphold in Them what I here have condemn'd as Erroneous; but I Know not upon what grounds to do it. That the *Greeks* had Their *peculiar ways* of Poetry, I own, but — *nunquam dormitat Homerus*? — That the *Romans* had a *peculiar way* to themselves, I would confess, if it did so appear, But they seem not to deviate in the least from the steps of the *Greek Poets*; However admit a *peculiar way* in any; yet—*adeò Sanctum est vetus omne Poema*, Hor. Lib. ii. Ep. i. that it cannot be justly censur'd? Indeed, it appears otherwise to me, by the Faults aforementioned. But again, *Is a Peculiar way of Poetry a Justification of Faults in That very Language in which Those Poets write*? I am sure those Errors I have mention'd out of *Horace*, are *Faults*, by his own Rules deducible from Verse 440, to 450. *Art. Poet.* as subject to reprehension, and by the same Rules (for we have no Better, tho' Other, from Antiquity to judge by) are *Homer* and other *Greek Poets* liable to censure. Tho' 'tis very amazing to me, that no Critic ever attempted yet to lay open These *Faults*, that Youth may avoid 'em as much as possible, who are too apt to err upon the Authorities of Men of Eminent Reputation. I am apt to believe that the *Romans* look'd on the *Greek Expletives*, as frivolous and vain, because They never attempted to Imitate *Homer*, or any other *Greek Poet*, in stuffing

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stuffing their Compositions with the like insignificant words, tho' in all other Poetry They have exactly trod in Their steps, as to number of Feet and Measure. Upon the whole ; As to the *Greek Poetry*, it being the Original from whence the *Roman Poetry* took its rise ; I look upon it to be loaded with many Defects and Superfluities, most of which the *Latin Poets* have rejected or amended, and brought it into Greater Perfection. As for our *English Poetry*, deriv'd from the *Latin*, according to the purity of our Language ; I look upon it to be in its *ἀκμὴ* in this Age, at least *may* be made so perfect by observing some of the preceeding Rules, as not to be excell'd by any Nation whatever. Now one Principal Means to make it so, is, To reject *all Apostrophes in single Words*, (as I beg leave to press once more upon new Grounds this Argument) which are easily suppli'd by Imitation from the Ancients of all Feet mention'd in the *Lyric Verses*, as I before said. They that think I have done amiss, may add *Apostrophes* where they think I am Deficient, if they please, but then let them give their Authority too for *so doing*, as I do for my *not doing* it, especially seeing it appears in abundance of Cases that the Verses run *sweeter*, and *smoother without*, than *with Apostrophes in Our Language*.

As for *English Poetry*, in relation to Measures and number of Feet, I take it to be *unquestionably* deriv'd from the *Latin Poets Originally*, both as to the six-feet or five-feet Verse, besides all others ; and that in Them are contain'd (if we will reject *Apostrophes*, as we ought to do,) all sorts of Feet mention'd in *Lyric Verses* (as I said just now) as we have respect to the *quantities of Verses in English*,
and

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and that they so ought to be Scann'd, if requir'd, seeing we have no *Authority* at all for *Spondees*, *Troches*, or *Jambics only*; but in irregular Practice grounded on an Erroneous Opinion of a few Men; purely to imitate (as I humbly conceive) the *French Mode* in Our Nation, in order that the words may found *sweet*, as they call it: Or rather as I term it, *That you may lose the true sense of the word to gratifie the Sound, That word being scarce Intelligible by reason of its useles Contraction*; a thing not to be endur'd in Our *English* Language. As to the *Rhyme*, That is certainly a Product of our Own, common Consent gave it Birth in all *European* Nations alike, to add Genuine *sweetness* to the *Poem*, as I presume it do's, and when I see just Reasons, better than I have yet seen, to lay it aside, I'll consent to a new Model of Poetry, for

*Multa feram, ut placem genus irritabile vatum,
Quum scribo, & supplex Populi suffragia capto.*

Hor. Lib. 2. Ep. 2.

As to the *Poem* it self, it is compos'd of *Easie and Familiar Rules*, for Instruction in *Rhyme*, because that is a great help to Memory and without study'd and labour'd Expressions, to give it Elegancy, and fine Turns of Wit and Fancy. It is adapted to the Understanding in such Garb as the Nature of the Thing requires, and would bear; and He that carps at me for my *Poetry*, may as well carp at every Body that Writes *Poetically*, for not Writing with that Spirit and Energy, as becomes an *Epic Poem*.

when

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when as Verses may be in other Poems, besides *Epic*, of the same Feet.

Perhaps *some* may think me too *Strait-Lac'd*, to take notice of every *little Fault* in *Poetry*, such as were never yet thought fit to be censur'd. That's true, say I, and I scarce think any Writer will give himself the trouble to observe every *Minute Rule* here set down. But I thought it fit, that all the common Errors should be Known in *Poetry*, tho' unregarded by Others, in order to be avoided, if possible and convenient; if not, pardonable rather than spoil Good Sense.

Others may think I have made too Bold with *Homer*, *Horace*, and other Ancient approved Poets. If I do it without good Grounds, let me be condemn'd; but if I have just Reason from Matter of Fact (as I may call it so, when I prove it from their own Expressions) to censure Them, why should I be Blam'd: The Commentator on Verse the 450. of *Horace's Ars Poetica*, says this, *Aristarchus Grammaticus clarissimus in Homeri versibus Germanis seligendis, & notis rejiciendis fuit Index acerrimus*. So that I may have not only just Grounds to dis-believe that the *Βασιλομαχία*, and also many of those Verses in his *Iliads*, or *Odysses*, stuff'd with Expletives, are Genuine. As for *Horace*, I think it easie to prove, that He has transgress'd his own Rules and Precepts, and *Juvenal* endeavours to Reform Manners in an *Hectoring*, as *Horace* in a *Drolling* Way, but *Persius* so *snarles* at Mens Vices, that (like the Foreigner Scolding in his own Language) the Reader is forc'd to stand and Gape a good while before He is able to comprehend the Meaning or Intention of the

con-

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confus'd Noise. Now the *Quære* is easily resolv'd, whether those *Errors* I have selected from these *Poets*, are *such*, or *not*? In *English Metre*, I am sure, They would (as appears by Examples) be intolerable.

All I can say more, is only this ; That as I have *Hammer'd* out these Notions for the Good of the Publick, so have I *Fil'd* Them into such a tolerable Neatness as may become the Subject, and with such Method of Workmanship, that it plainly appears I have not exceeded the just Bounds which prescribes——

—— *Tractent Fabrilis Fabri.* Hor.

P. S. Now for the better Instruction of my Reader in those *English Measures* which I here Propose to be follow'd by Imitation of *Greek* and *Latin Poets* ; I have annex'd this Table of Quantities, as they occur in this Poem.

- -	Loading, pag. 15. l. 1.	Spondee
oo	Ruine, — pag. 12. l. 4.	Pyrrichisu
o -	Amongst, p. 21. l. 1.	Jambic
- o	Eager, Ibid.	Trochee
---	Æternal, p. 4. l. 3.	Molossus
ooo	Every, p. 48. l. 10.	Tibrach
-oo	Slippery, p. 51. l. 12.	Dactyl
oo-	Opiate, p. 48. l. 2.	Anapest
--o	And bid the, p. 83. l. 8.	Antibacchic
o--	The Natural, p. 48. penult.	Bacchic
-o-	Gratitude, p. 13. l. 12.	Amphimacer
o-o	Relation, p. 45. l. 4.	Amphibracchic

So of all other more Compound Quantities.

To

To the Learned and Judicious Au-
thor, on his admirable Treatise,
Intituled, *Licentia Poetica discuss'd*,
or *the true Test of Poetry*.

AS when some pow'rful Monarch sees his Lands
Invaded, and Oppress'd by *Lawless* Hands,
Mov'd by the Gen'rous fires of *pointed* Rage,
He vows revenge, and bids his *Arms* engage,
But first, as *wisely cautious*, not *afraid*,
Draws *Foreign Princes* to his Armies aid;
So you, *Great Bard*, have bravely found it fit,
To free the injur'd *Commonwealth of Wit*;
But, as you know the Dangers of a Fight
'Gainst *envious Ignorance*, and *Critics Spight*,
Forefaw the shock of an impending Storm,
That *must* attend all Change of *Ancient Form*,
You summon'd *Troops of vigorous Allies* o'er,
And *War* more safe than ever Man before
Guarded by an unmatch'd *Confed'rate Classic Store*.

Nor can you fail in your *unbyass'd* End, — (*fend,*
You *Grace* Their Verse, *Their Verse* your Work de-
Go on, and prosper in your Merits due,
For ev'n *Improvement's* self is here *Impov'd* by you.

A. HILL.

To

To the Learned Ingeni-
ous Author of *Licentia*
Poetica discuss'd, &c.

THE Vulgar Notion of Poetic fire,
Is, that laborious Art can ne'er aspire,
Nor Constant Studies the bright Bays acquire. }

And that high Flights the unborn Bard receives,
And only Nature the due Laurel gives;

But You, with innate shining Flames endow'd,

To wide Castalian Springs point out the God,

Thro' your Perspective we can plainly see,

The New Discover'd Road of Poetry,

To steep Parnassus you direct the way

So smooth, that vent'rous Travellers cannot stray,

But with unerring steps, rough ways disdain,

And by you led, the beauteous Summit gain,

Where polish'd Lays shall raise their growing Fames,

And with their tuneful Guide, enrol their Honour'd

(Names:

J. GAY.

To the Eminently Learn-
ed Author, on his Ela-
borate Piece, Intituled,
Licentia Poetica, &c.

A Midst those Num'rous Tribes that strive to
(raise
Your Matchless Merits with immortal Praise,
A mean (but willing) Muse, *Great Bard*, Permit
To lay this Worthless Tribute at your Feet.

Long did the Poets *Genius* faintly shine,
And Licens'd Errors had Obscur'd *The Nine*:
Long were *Aonian* streams to stagnate prone,
And *Aganippe's* Waters turbid grown,
Till by the Power of your *Herculean Pen*
Augean Holds were purg'd and render'd clean.

These

These common Vices Hence we learn to shun
Which Custom nourish'd, and which Sloth begun :
Not *Homer's* self, or *Maro's* Muse can fly
The strict Research of your Sagacious Eye.
Where Blemishes appear that sculk'd before,
And now can Practicable stand no more.
Such just Remarks Authentic Rules display,
Point, and Illustrate too the Glorious *Milky Way*.

May you these Generous labours long pursue,
And long Neglected Poetry Renew :
So shall you Soar above the Flight of Fame
And after Ages shall Enrol your Name.

SAM. BARKLAY.

THE

THE
Author to his Book.

— *Sine me Liber Ibis in Urbem.* Ovid.

AN Embryo immaturely brought to Light
By Sympathizing in a Mother's fright,
Lyes for a while, like *stupid Lump*, at rest,
Too Impotent to suck the tender Breast,
Till the fix'd Time on which it *shou'd* be Born,
Gives strength, its *Infant-Limbs* to wind, and turn.
Thus, Reader, here you see th' Abortive piece,
Seeming the Product of a *Long Disease*,
Or rather Brat of some Convulsive Fit
Without the timely *Birth* of Nature writ,
In a *Poetic Paroxysme* of Wit.
Years ought t' have perfected the Feeble Frame,
And labour'd Thoughts t' have rectify'd the Same.
However it is Born, and *must* be Kept,
Since thus into the World 't has *rashly* leapt.

Go then, *my Book*, perhaps you'll make a shift
To Live, by *some* accepted as a Gift.
I hope, as well as Others have before,
Supported by Your Wit, *altho' but Poor*.
Till you to *Full Maturity* shall Grow,
And *Nervous* Sense with *solid Reason* show.
Fit to please Critics, who disdain the Style,
Which *now* so *justly* may demand the File,
Whence They on Your Preposterous Birth reflect,
Or Spurious Lines in every Page suspect.
Yet Go; You'r but involv'd in *Common Fate*:
You may survive perhaps an Annual Date.
If not; Fly to some *Æsculapian* Shop,
As useful Lumber, patiently t' enwrap
Cordials, extracted from *Burgundian* Wine,
Prolific sure of *Something* that's *Divine*,
Since It's Spirituous Juyce do's oft detain
The *Fleeting* Soul of just-expiring Man,
Whilst *Duck-Lane* Stalls, with Musty Volumes fill'd,
Sufficient store of *Commentators* yield,
As *ready Furniture*, for Pyes, and Cakes,
Or for *Detergent Utenzils* o'er Common Jakes.

Licentia

E R R A T A.

PReface, pag. 3. l. 9. *Satis* r. *oris*. Pag. 6. l. 19. Brightness, r. *Bitterness*. Pag. 8. l. 6. Phalencium, r. *Phaleucium*. Pag. 5. l. penult *muros*, r. *Mures*. p. 8. l. 3. *exposed* r. *expose*. p. 19. l. 17. *Atbas*, r. *albas*. p. 21. l. 16. *se*, r. *fi*. p. 23. l. 15. *Lucidas*, r. *Lucidus*, *Deferat*, r. *Deferet*. p. 24. l. 20. *Defederet*, r. *Desideret*. p. 26. l. 15. *Infanas*, r. *Infanus*. p. 29. l. ult. *I oft*, r. and *I oft*. p. 46. l. 10. *preceeding*, r. *preceding*. p. 57. l. 17. *Expositive Sense*, r. *Expletive Sentence*.

Licentia Poetica Discuss'd:

O R,

The True TEST

O F

POETRY.

BOOK I.



ALL labouring to *reform*, must miss their
Aim,
Since neither *Priest*, nor *Poet*, can re-
claim.

Opinion on the Age a Curse entails,
And *Epidemic Vanity* prevails.

Pride holds a flattering Mirrour to our Will,
Which magnifies the *Good*, and shades the *Ill*;
So fondly *Partial* does Mankind remain
To the most *weakly Issue* of his Brain.

C

(A)

(a) That such, as want Advice, will *least* attend,
 But with Aversion, listen to a *Friend*.
 Bred up in Liberty the BRITON cries,
 The vain *Rule-Givers* I may well despise :
 Since few in *Acts*, their *Precepts* can approve,
 And most are guided as they *Hate* or *Love*.
Reason and *Truth* find few, that will obey,
Party and *Passion* guide with Sovereign Sway.
 Why then should Any either *write* or *preach*?
 When *None* are *led*, and *All* *presume* to *teach*.

(a) *Instruction* is generally very unacceptable to Mankind, and there are but few that will patiently bear it. Now, it being necessarily consequential to my Design to give *Instruction* by *New Rules of Poetry*. I am very *sensible*, I may at the same time give *Offence* also to some, who admire those Authors I here have taken upon me to reprove, and criticize on their *Faults*. But I endeavour to be just, as near as I can, to every one, and commend Them where *Commendable*, and discommend Them when *not*. This *Persius* calls *mordax verum* Sat. 1.

——— *Quid Opus teneras mordaci radere vero
 Auriculas ? — And Juvenal Sat. ix. Focos mordentes.
 ——— Conviva Joco mordente facetus.*

(b) Three

(c) Three different Causes tempt the Poet's Pen,
And urge the Labours of all writing Men.

Pursuit of Interest, by *Time-serving* Lays,
Hopes of Reforming, or **Desire of Praise**.

The *first* appears so low, so base an End,
That unsuccessful Efforts *must* attend ;
For those Endeavours always smell of *Earth*,
Which from the *Mud of Interest* take their Birth.

Reforming is impossible of late,
Witness the *Faction* in our Church and State.

(b) The different Springs of Mens Actions in the World, are so visible, that nothing can be more, especially those three Principles of our Actions above-mentioned. *Horace*, amongst the several Precepts he has laid down for Poetry, makes it a Qualification, That the *Auditors of Poets* should not be brib'd into Flattery, but be honest and just Censors.

*Ut Præco ad merces turbam qui cogit emendas,
Assentatores jubet ad lucrum ire Poeta
Dives Agris. ——— Art. Poet.*

So that Self-interest cannot be promoted without the *Engine of Servile Flattery*, which a Poet, as he ought to avoid as much as possible, so ought not to sink below a just Character, where due. *Hopes of reforming* is evident also to be the Intent of many Poets ——— *Et prodesse volunt & delectare Poeta.* *Hor. Art. Poet.*

4 *Licentia Poetica discuss'd.*

*The Search of Praise bears Danger in its Claim,
We seek Applause, and often purchase Shame.*

(c) But there's an *End*, as *Noble* as 'tis *Great*,
Which *Love of Truth*, and *Virtue* does create.
When *slighted Merit* moves the *Poet's Pen*,
To praise the *Acts of Great*, but *injur'd Men*.
Then may the *Bard* with *honest Raptures* write,
For the bright *Theme Wings* every single
Flight.

Unfetter'd Fancy there has room to fly,
Secure that *Praises cannot* soar too High.

(c) Besides the *Motives* before-mention'd; there is a *Spur* or
stimulus, which arises from the *Desire of Applause*——*Quod si
dulcedine Famae Succensus recites*——says *Juv. Sat. vii.* Which
Principle generally proceeds from an *Affectation of Vain-Glory*,
and is not so honourable as the *Love of Truth* and *Virtue*, especial-
ly in Defence of *injur'd Merit*. For

———*Quis tam*

Perditus ut dubitet Senecam præferre Neroni? *Juv.*

The *Goodness* of a *Seneca* is a better Topic than the *Greatness*
of a *Nero*. But where *Goodness* and *Greatness* concur, I may say
in the Language of Mr. Congreve.

That *Blessings* ever wait on *virtuous Deeds*,

And tho' a late, yet sure Reward succeeds. *vid. Mourn. Bride.*

(d) Now

(d) Now, cou'd I prove so happy by my *Rhymes*,
As from *Ill-writing* to reform the Times ;
Or my *Profession* such Success assure,
That I might all *Corporal Evils* cure.
Yet had I rather, *tho' with far less Ease*,
Cure the *sick Age's Spiritual Disease*.
That so its Fond *Partialities* might die,
And *long-liv'd Faction* from this Island fly.
Then shou'd *Ingratitude* detested fall,
And *Oppress'd Virtue* be confess'd by All.

(d) The Motto of all Mankind ought to be in general, — *Us fit mens sana in Corpore sano* — in relation to the *Body Natural*; but when the *Body Politic* seems Convulse, or out of Order, by factious and turbulent Spirits, avowedly fond of Partiality to serve Self-interest, a Cure is very difficult. *Artem & Artificem fatigabit*, says an excellent Author, the Task grows wonderous hard, and every Parry, like an hungry Belly, *non habet aures*, hearkens to nothing but what serves Themselves. This *Horace* calls — *Civium ardor prava julentium*. *Carm. l. 3. Od. 3.*
And — *Ubi commotâ fervet Plebecula Bile,*

Fert Animus calidæ fecisse silentia turbæ

Majestare manus — *Perf. Sat. iv.* with the same Excellence describ'd by *Virgil, Æn. l. 2.* When some great Man appears on a sudden to appease a multitude ; most admirably well express'd in both Poets.

(e) The *Patrons* of the great *Augustan Age*,
Gave Force, by *Merit*, to *Poetic Rage*.

VIRGIL's blest *Muse* produc'd such tuneful *Lays*,
Because AUGUSTUS *merited* his Praise.

The *Soul* of HORACE spoke MECÆNAS blest'd
With all those Graces, which his *Pen* express'd ;

(e) But in *Octavius Augustus* his time, Poetry, nay indeed all sorts of Learning, seemed to be so generally encourag'd, that the Seeds of Faction and Party were frequently suppress'd by Poetic Ridicule, as appears by many smart Satyrical Expressions in *Horace*, *Juvenal*, &c. Or the Glories of their Age was so extoll'd by Commendation of their Emperors Greatness, and the Liberality of other deserving *Patrons*, That many took more Delight and Care to mind Pleasure, than to bend their Inclination to disturb a Government. Such good Effect and Influence had the *Merit* of great Men on the Temper of the Age, Hence *Juvenal*,

Et spes & ratio studiorum in Casare tantum,

Solus enim tristes hac tempestate Camænas

Respexit. Sat. vii. And *Horace* begins so fine——

Cum tot sustineas, & tanta negotia solus

Res Italas factis tuteis, moribus ornes, &c. Lib. 2. Ep. 1.

This noble *Genius* you may see throughout all the Poets of that Age.

(†) To the full Heighth of *Human Virtue* rais'd,
Were those *Great Men*, by those *Great Poets* prais'd.
A happy Choice records the *Writer's Name*,
The *Hero's Merit* must secure *his Fame*,

If *Fate* allows a Subject of this kind,
For *such a Work* prepare a *Gen'rous Mind*;
Exhaust your *Richest Treasury of Wit*,
And give a *Poem*, exquisitely writ,

(†) There is a kind of a Sympathy in Men and the Times, according as a Nation flourishes, the Tempers of Mankind are gay and brisk, but in a National Calamity low and depress'd. So is the same Congruity of Passion, where the Merit of injur'd Heroes stirs up a Writer to a modest Vindication of it. The Poet here makes the Case his own, and tho' in an inferior Sphere, may suffer undeservedly, which prompts him to write heartily in such Mens Justification. *Juvenal* speaking of Men of this free Temper, upbraids his Age wherein —

————— *Non Civis erat qui libera posset*
Verba Animi proferre & vitam impendere vero. Sat. vii.

But where Great Patrons, such as *Augustus* and *Mecenas*, don't only commend a Poet

————— *ut pueri Junonis Avem* —————
for the brightness of his Wit and Parts, but reward him too, the utmost *Efforts* ought to be made.

For Generosity's a Grace Divine
That makes Deserts Effectually shine.

(f) First, let your *Subject* and *Expressions* suit,
 Never describe a *Court of Lawyers* mute;
 Where *Justice*, in *Buffoonery* of Words,
 Is banter'd first, then buried in *Records*.
Plain Sentences are render'd so perplex,
 That ev'ry Word's a *Spy* upon the next.
 Till the poor *Client*, Pawn of th' empty *Cant*,
 Sinks by litigious *Jargon* into *Want*.

(f) This Incongruity appears in several Poems, contrary to the very Nature of their Profession, to whom *Noise* is, and ought to be a perpetual Attendant.

Ipsi magna sonant — says *Juvenal* — and in another place,
Tunc Immensa cavi Spirant mendacia folles
Conspuiturque sinus — Sat. vii.

Horace, when he dictates Rules of Congruity, very frequently, if not too often, recurs to similar Arguments to show the Fault thereof, As

—— *Amphora cepit*
Institui, currente rotâ cur Urceus exit?
 —— *Non ut placidis coeant Immitia, non ut*
Serpentes avibus Geminentur Tigribus Agni,
Non--Delphinum sylvis appinget fluctibus Aprum.

Hor Art. Poet.

And so in several other places, too numerous here to insert.

For, if you Vain *Excrefcencies of Wit*,

(g) *Rumbling Bombaft*, or *Gingling Puns* permit;

Vaunt in *Romantic Stile* the Nice Conceit,

Of *Salient Fleas*, dragging a ponderous Weight:

Critics will foon difcover the Defect,

And *ridicule* it with a juft Neglect.

(g) Thefe rumbling Poems, without much Senfe, or Signification in them, are blam'd by all the principal Classic Poets. *Perſius* calls it ſometimes *Sarrago loquendi*, Sat. i. In another place he calls it ——— *Robuſti Carminis Offas*, Sat. v. And *Nebulas*, as

Grande locuturi Nebulas Helicone legunto, *ibid.*

And a little after, *Bullatas Nugas*.

Verſes of this Nature occur too oft in our *Engliſh Poetry*. — As,

Not one Glimpſe, one Starry Spark,

But Gods meet Gods and jostle in the Dark,

vid. Oedipus, a Tragedy.

So again

Into the Womb of hollow Clouds repair,

And cruſh out Thunder from the Bladder'd Air.

From pointed Sun-Beams take the Miſts they drew,

And ſcatter 'em again in pearly Dew;

And of the bigger Drops they drain below,

Some mould in Hail, and others ſtamp in Snow.

Royal Martyr.

Puns may be call'd *crepitus Ingenii*, ſuch as ——— *Up roſe the Sun and Saul* ——— *Mr. Cowley* in *Lib. 1. of Davideis*. And,

——— *Cool was his Kitchen, though his Brains were hot,*

Vid. Mr. Dryden's Abſol. and Achitoph. ſo in ſeveral Authors, eſpecially Cleaveland.

Heroic

(*) *Heroic Poem* is a Noble Theme,
 And justly claims the Reader's full Esteem.
 When they perceive *Coherence* in each Line,
 And apt Expressions thro' the whole Design.
 But, if you *varnish'd Ware* expose to view,
 Glittering for *Gold*, and burnish'd o'er as new.
 A little time the *Latent Flaws* detects,
 And the *false Metal* ev'ry Man suspects.

(*) It is very necessary that a Reader should critically judge between an *Heroic* and other Poems, the nearest to it for Majesty of Style is *Pindaric*; in which nevertheless a little more roughness may be permitted than in an *Heroic*, besides the Design to be carried on through the whole. That it may not be a piece of patch Work, here dull, and there shining.

————— *Sub cerato mendosum tinit auro*, Sat. v. Pers.
 Is the Expression that *Persius* uses, as in another Place, he compares an Idle Youth to the *Potter's Trade*.

————— *Tunde sonat vitium percussa, malignè
 Respondes viridi non cocta fidelia limo*, Sat. iii.
 Like that of *Horace* ————— *Amphora capit
 Institui, currente Rota cur Urceus exit*, de Art. Poet.

In this Allegorical way Poets formerly wrote, and it was accounted a great Elegancy; therefore I propose it as a *very material Rule* to be follow'd by our English Poets.

HOMER

HOMER, *if true*, a Noble Song essay'd,
Of *Frogs* and *Mice*, in Martial Bands array'd;
Eager as Bravely to maintain a *Fight*,
As *Carthaginian Chief*, or *Roman Knight*.
Till with extended *Beak*, and threatning *Claws*,
A *Kite*, assuming to decide the Cause,
Born on *Impendant Wing*, such Terror struck,
That each contending *Warrior Arms* forsook.

Considering what *Style Homer* wrote in, and what Subjects he chose, 'tis just Ground to Question whether he wrote that Poem call'd *Βαλεαχομομαχία*, as being too mean a Subject. For 'tis not likely so great a Man as *Homer* was, should chuse so mean a Subject, but it rather seems to be an Imitation of some later Poet. Indeed, *Lib. 3tio Iliad*, He makes a Comparison of the *Cranes* and the *Pigmies*.

* Ηυσε περ κλαυγὴν γυρόνων πέλει θανάθι περ,
* Αἶψ' ἐπειὶν χειμῶνα φύγον, κ' ἀθέσφατον ὄμβρον.
Κλαυγὴν ταῖς πέτον' αἰ ἐπ' Ὀκεανοῖο ῥοάων,
* Ἀνδρασι Πυγμαῖοισι φόνον, κ' κήρεθ' φέρεσαι, &c.

But this being only a Similitude, rather Illustrates, than causes a *Deformity* or *Incongruity*, in Relation to the Subject of an *Epic* or *Heroic Poem*. So that no Man must depend on the Authority of *Homer* or *Virgil* in such Cases.

But, whether HOMER did that Subject chuse,
 Or 'twas the Labour of some *later Muse*,
 The Learn'd, *as yet*, their Sentiments suspend,
 Altho the Poem justly they commend.
 The Subject low is by the Dress refin'd,
 Like Pictures painted well, which are but ill de-
 sign'd.

What I have said concerning this Subject, in Relation to *Homer*, does more particularly appear, *Page penult.* of my Preface. Tho' I am not insensible, that there are some Sticklers, especially *School-masters*, and a few *Scholiasts*, who will have this to be a Genuine Poem of *Homer's*. The *Imitation* I cannot deny to be very fine, yet that can be no Argument that it is the *same*; but if any Man comparatively scans the whole of Both, he will undoubtedly say this Author, according to *Horace*,

Unguas
Exprimit, & molles imitatur in ære capillos
Infelix operis summa, quia ponere totum
Nesciat. ——— *Art. Poet.*

There is something more in *Homer* of the Greatness of the *Design*, as well as the frequent *Loftiness* of *Expressions*. 'Tis very well observ'd by a late Critic (to me unknown) that the *Sublimity* of a *Miltonian Style* is very improper and incongruous upon so mean a Subject, as the Praise of *Cyder*, being a late small Poem, wrote by an Ingenious Gentleman, tho' I think very much mistaken in the Choice of the Subject for such design'd Lines of Poetry. Parallel to what I say Page 9th.

Vaunt in Romantic Style the nice Conceit,
Of Salient Fleas dragging a Ponderous Weight.

As for this Age, Annals of ancient Date,
Can scarce a Subject *parallel* relate ;
Worthy the greatest *Panegyric* Pen,
Oh ! were our *Mantuan Bard* alive agen ;

Having here recommended the Earl of *Peterborow's* Conduct and Bravery in *Spain*, as an Excellent Subject for an *Epic Poem*, as being attended with *strange Varities of Actions and Circumstances* ; tho' now he seems to be neglected, or not to be employed any more, without any shadow of Reason to be given for it, unless for *having been too remarkably successful*.

I beg leave of my Reader to represent the *Actions and Character* of that *Illustrious General*, attested from *undoubted Authorities*, in order to give a hint (as it were in *Miniature*) for some Muse or others to stir 'em up to form an *Epic Poem*, as possibly in succeeding times it may. For as *Juvenal* said of *Augustus*,

*Hoc agite, O Juvenes ! circumspicit, & stimulat Vos,
Materiamq; sibi tanti Ducis inclyta præbet
Gloria.*

Sat. vii. with this little Variation:

To

14 *Licentia Poetica discuss'd.*

To tell the Wonders *late* in Sultry Spain,
Spain struggling *now* for Victories in vain.
Where MORDAUNT, CATO-like, more *Cities* won,
Than he saw *Days* spring from the Rising Sun.

The Fault we are most commonly liable to fall into, is trusting to the first Appearances of Things, when they suit our Inclinations or Opinions, as *Horace* says,

—————*Decipimur Specie recti*—————

which Fault I shall always endeavour to avoid. But that Others may not be misled by my Partialities or Mistakes, I give in every part of this little Treatise, the Matter of Fact, and Reasons on which I ground my Opinion.

In an *Epic Poem*, the principal Subject must by turns raise Emulation and Wonder, must create Concern and Pity, it must be Cross or Pile, whether the Hero Sink or Swim, tho at last he must come to a safe Port.

*Post varios casus, post tot discrimina rerum
Tendimus ad Latium.* Virg. *Æn.* lib. 1.

If the Poet has not all these Opportunities, he will find the Subject barren.

With

With *great Supplies*, who cannot *War* profess;
But *His* were weak, yet *Envy* must confess
Beyond *Belief*, He gave our *Arms* Success.

That the Events under the Earl of *Peterborow's* Conduct in *Spain*, were wonderfully surprizing, and beyond Expectation. That He was expos'd to the greatest Difficulties of all Kinds, and escap'd the greatest Hazards; that He brought the most difficult Things to bear, and made the entire Conquest of *Spain* secure and certain, if Others had done their Parts; All this is *notorious from undeniable Matters of Fact*.

Neither can it be pretended that those Merits are diminish'd by any *Errors*, *Breach of Orders*, or *subsequent Misfortunes*. All those frivolous Pretences His Lordship has overcome by a *Home Victory*, and I may say by a *Conduct*, as steady and modest, *since his Return*, as his *Actions* were *Great and Remarkable when abroad*.

But to justify my Judgment in relation to the Subject in hand, I presume I can give the highest and most undoubted Authority, The Opinion of the *most competent Judge*, the Duke of *Marlborough*, and the Sentiments of the *Queens Minister* on the Spot, *Mr. Stanhope*.

What

What Theme more noble can a *Bard* require,
Fit his *Poetic Genius* to inspire?

Here was no *BAJAZET*, no *TAMERLAIN*,
Encontring *equal Force* with *equal Men*.

The Letters I insert here, I find amongst those remarkable Papers, lodg'd in the House of Lords, which being upon Oath, are there become fix'd and Eternal Records. As nothing can be more to the Honour of both those Noble Lords, there can be no Objection to the inserting here, what in its Nature, is notorious, and as it were, secur'd for Public Knowledge.

Were any Person to write his Thoughts upon those Notable and Famous Events, the Battles of *Hochstet* and *Ramillies*, a just Panegyric would require another turn. Those terrible Slaughters, and most remarkable Victories, must have been represented as the dreadful Strokes of Fate deciding the Fortune of Empires. They must have been compar'd to Hurricanes, where

*Una Eurvsq; Notusq; ruunt, creberg; procellis
Affricus, & vastos volvunt ad Littora fluctus,*

Virgil. l. 1.

But

But, like the *Lappers* under GIDEON's Arms,
His *mighty Few*, grown dreadful by Alarms,
Whole *Numerous Kingdoms* beat, as soon's He
view'd,
What Multitudes were fit to be subdu'd.

of Earthquakes removing Mountains, and filling Valleys, which change the very Face of Nature; and these remarkable Defeats tore up by the Roots that establish'd Tyranny which threatned all *Europe*. Nothing great enough can be said upon these Occasions, nothing more deserving of the greatest Rewards.

But in those great Events there was nothing that might not be expected; there is not the *Wonderful* in them, which His Grace takes notice of in his Letter, since eighty thousand *English* and *Germans*, might without a Miracle beat as many *Frenchmen*; and the Compliment here lies quite the other way; those Victories were the less surprizing, because the best Troops in the World were led on by Generals so famous, as the Duke of *Marlborough*, and *Prince Eugene*.

But

18 *Licentia Poetica discuss'd.*

But oh! curs'd Paradox of thriving Fate,
To be by long Success Unfortunate.

*A Letter from His Excellency the Duke of Marlborough; To His
Excellency the Earl of Peterborow, &c.*

My Lord,

THO' we have not any direct Account of Your Lordship's Progress, since the Relief of *Barcelona*; yet the Advices from several other Parts, as well as the Enemy's Frontiers, agree so well, and we are naturally so inclined to believe readily what we wish, that I persuade my self there is no reason to doubt of your having some time since brought the King to *Madrid*. As this good News has been indulg'd here, with the greatest Satisfaction, I do, with no less Pleasure, take this fresh Opportunity of congratulating your Lordship on the glorious Occasion, which

Ungrate:

Ungrateful Au---ia! where shall I begin,
T'unravel such a *complicated Sin*?
Where were the *Grounds* of loud *Complaints*, un-
less
For being *overloaded* with *Success*?

is by all Hands chiefly attributed to YOUR VALOUR and GOOD CONDUCT: The whole Confederacy is full of Joy for the Advantages this WONDERFUL Success will produce to the Publick; and I assure You, I am no less so, for the Addition it has made to your Lordship's Glory, in which, no Man alive takes more part than I do.

After such Surprizing Events, there is nothing that we may not expect from You, therefore I hope your Lordship will not think us too unreasonable in our Hopes, that we shall soon hear of the entire Reduction of *Spain* to the Obedience of their Lawful Sovereign, for which You seem Designed by Providence to be the happy Instrument, and I heartily wish you all manner of Success in the accomplishing this Great Work.

20 *Licentia Poetica discuss'd.*

Hold *Muse* ! beware you do not launch too far,
And dip the *peaceful Poet* in the *War*.

For, cou'd the Force of the *oppressive Stroak*,
Shock the Resistance of the *Noble Oak* ;

We have reduced *Ostend*, and are now making all possible Diligence in the necessary Preparations for the Siege of *Menin* ; and hope, with the Blessing of God, we shall not end our Campaign there.

I am with Truth and Respect,

My Lord,

Your Lordship's

Most Faithful

Humble Servant.

Marlborough.

How

How can the *little Laurel* hope t'escape,
(Tho' esteem'd Proof against a *Thunderclap*?)

*Major General Stanhope's Letter to His Excellency the Earl of
Peterborow, &c.*

My Lord,

IF We are not very unfortunate, these Forces may reach you in twenty Days. I know Your Lordship will think the Men very short, and indeed so do I; but the less Strength you have, the more necessary it is to fore-cast how to use it for the best Advantage, which, that your Lordship may have as much time to do as is possible, we have, *for want of Power to command a light Frigate*, thought it convenient to give you the earliest Account we can by a *Portuguese Bark*, which the Ambassador has hir'd for that Purpose: I need not tell your Lordship how great a Satisfaction it has been to me, to learn of your Glorious, and almost Incredible Successes, and that you were in a prosperous Condition so lately as eighteen Days ago; the **WONDERFUL** Things you have done, encourage me to hope the best for the future, and I look upon your person to have Resources in it, equal to all the Forces we bring you, &c.

James Stanhope.

When

22 *Licentia Poetica discuss'd.*

When She presumes in *Gratitude* to spread,
A *Garland* round an injur'd *Heroe's* Head.

In a word, it is not a repeated Continuance of the greatest Successes, it is not Victories after Victories, nor Thankgivings after Thankgivings, it is no constant Course of Prosperity, which makes the proper Scene for Epic Poetry, and the remarkable and uninterrupted Successes attending the Earl of *Peterborough*, had been insufficient without other Circumstances to have given the Poet his full Advantage; but what affords the large Scope to Fancy, and allows of the variety, which is requisite, is the manner of his being recall'd after such a successful Conduct; the fatal Battel lost the first Moment of his Absence, and when given so contrary to his Sentiments, and the little Progress made since by great Armies under great Generals, and supplied with every thing they could desire: These are the Circumstances that set off his Lordship's Actions, and give them the appearance of MIRACLES so proper to the Epic Poem. Lastly take this final Character of his Lordship, which *Paternus* gives *Homer*, l. 1.

In illo hoc maximum fuit ut neque antea eum, quem ille imitaretur, neque post eum, qui illum imitari possit, inveniretur, Pat. lib. i.

Tho'

Tho' some *Refiners* envious Verdicts spend,
On BL---RE's *Prince*, the *Poem* I commend.
Had he stop'd *there*, vain were the *Critics* Scorn,
None more politely cou'd that *Theme* adorn;

I love to be just to every Man in his Character; and notwithstanding some have, out of Party or Partiality, or both endeavour'd to lessen the Reputation of that Excellent Poem, call'd *Prince Arthur*, I cannot find any one before or since wrote, which shows the various Elegancies of the *English* Tongue, as is therein frequently express'd, with that Beauty and Advantage as that doth. Let but any Man compare the Characters of Mr. Dryden's *Odmar* and *Gycmar*, in the Conquest of *Mexico*, with those of *Tracar* and *Ormes*, &c. in *Prince Arthur*, and he will easily perceive the Difference of Perfection, tho' both run on the same Turns of Fancy.

24 *Licentia Poetica discuss'd.*

I know some *scatter'd Faults* lie here and there,
Faults found in every Poem, every where.
 But in the main, the Verses and Design,
 With *more than common English* Beauty shine.
 † Only the *King*, with second Effort pen'd,
 Clog'd the *brisk Wings*, with which he strove
 t'ascend.

† The Poem call'd *King Arthur*; tho' wrote above the common
 Level too, coming nothing near the Excellency of the first, in
 the Opinion of many unbiass'd Judges: to me it seems not to be
 wrote with that Freedom and Air, but more elaborately Stiff,
 than the former,

*Verum Opere in longo fas est obrepere somnum, Et
 Tu nihil in magno doctus reprendis Homero ?*

Hor. Art. Poet. Sat. x. Lib. 1.

Where-

(q) Wherefore *be wise*, if *once* you've rais'd your
Fame,

And by *just Merit*, gain'd a popular Name;
After LUCRETIVS was translated well,
Weak was th' Attempt in HORACE to excel.

(*) In this the *Dispensarian Poet's* wife,
Once He wrote well, and lets that *once* suffice:
Provokes no Critics in a second Muse,
Establish'd Fame, by *new Attempts* to lose.

Now as the *Subject*, apposite for Choice,
Shou'd suit the Times, approv'd by *Popular Voice*.
So when *Heroic Grandeur* you'd enhance,
Soar not in *Flights* above the reach of *Sense*.

(1) Mr. Creech, by his Translation of *Lucretius* into the *English* Tongue, grew very *Famous*; but, attempting *Horace*, whom 'tis almost impossible to Translate as it ought to be, sunk in his Character and Reputation. 'Tis thought, Mr. Dryden, envying so growing a Rival in Poetry, put him upon it, to lessen him by so impracticable an Attempt.

* There is an excellent Poem called the *Dispensary*, relating to the Differences and Animosities between the *Collegiate Physicians* and *Apothecaries*, which having no name affix'd to it, I presume the Author desires to be conceal'd. Wherefore I shall not give here any Criticisms on the unknown, but only leave it to *malicious* and *unlearn'd* Critics to diminish the incomparable Excellence of that Poem.

Great

26 *Licentia Poetica discuss'd.*

Great as the *Character*, let the *Language* be,
But yet not wrote without *Conformity*.

(r) Thus an *Almanzor*, killing *Friends* and *Foes*,
Indifferently dispensing dreadful *Blows* ;
Loving, then *Fighting*, ev'ry thing by *Turns*,
Then vaunting how th' *Almighty Mountains spurns*.
Makes the whole *Frame* an *incoherent Piece*,
And a *meer Jest* to the *Discreet* and *Wise* ;
For he who writes with ardent *Toil* and *Sweat*,
To make his *Subject* *above Reason* great,
Mistakes his *End*, and does himself confound,
Unless good *Sense* proves *Balance* to the *Sound*.

(r) This is a Rule prescrib'd by all Judges in Poetry, though too frequently deviated from by several Authors. In *Horace* 'tis thus explain'd ;

————— *Honoratum si forte reponis Achillem.*

Impiger, Iracundus, Inexorabilis, Acer. Hor. Art. Poet.

But then he does not make one Man of a different Character in one place, than in another ; or act the part of a *Bully*, which was design'd to represent a *War-like General*. For which Incoherency I have given him the Liberty to use the Language of *Job Paraphras'd*, Ch. 2. where God is said to *spurn Mountains* which I think a very undecent Expression.

*Hic Error tamen, & levis hæc insania quantas
Virtutes habeat, sic collige, Ep. l. 2. Ep. xix.*

They who Criticize on a Poem, ought to consider the *whole*, and not here and there to pick a *Flaw*.

Now

(s) Now *Figures*, when in *Poems* rightly plac'd,
And with *apt Words* significantly grac'd;
With *more than vulgar Paint* adorn the Scene,
And thro' their *Masks*, *uncommon Lustre's* seen;
But, if o'er-charg'd with *Copiousness of Wit*,
Couch'd in few Words, you *fig'ratively* write.
Such *Figures* at first reading give a *Damp*,
And the unwary Understanding *cramp*.

(s) *Antitheses* are frequently us'd in Poetry, and are a *Grace*: full part of it; but there are very few, if thoroughly Scan'd, will bear the Test.

A *Catachresis*, and a *Cleavlandism*, Mr. Dryden seems to make the same; tho' a *Catachresis* is allowable *sometimes*, even in *Virgil* himself. But Mr. *Cleavland's Verses* (says he) in his *Hard and Unnatural way of Elocution*, p. 14. we can't Read without making a Face as if we were swallowing Pills, p. 15. Indeed, the two Instances I have here mention'd (*Vid. pag. seq.*) seem evidently to confirm the Truth hereof.

But seeing he so rallies Mr. *Cleavland*, what can we think of *Persius*:

————— *Excussit membris Timor albus aristas*, Sat. v.

Again, ————— *Purgatas inferis aures*.

Frugè Cleanthèi ————— *Aurem mordaci lotus aceto*, Sat. v.

And many more places too numerous here to insert: Besides many of the like Expressions I could recite from other Poets, tho' Mr. *Cleavland's Line* ————— *Of Lugs in Text, and Hair in Character*, is a good Instance to avoid such Metaphors

28 *Licentia Poetica discuss'd.*

(t) 'Tis proper Sense, if *the Sun's lively Face,*
Can't pierce the solid Darknefs of the Place.

But 'tis *uncouth*, and *impolite* to say,

Can't steal a Glimpse, or intersqueeze a Ray.

These seem t' *o'erflow*, expressing what they mean,

With *Cataracts of Wit* from *Hippocrene* ;

Which if divided in more *Channels* might,

Much better *please*, and more *inspire Delight*,

(s) This is a Line taken out of Mr. Cowley's *Davidis*, Lib. 1, and parallel'd with that of Mr. *Cleaveland*, to show the Odnefs of the Expression in the latter ; For which Mr. *Dryden* very much blames him, as I before observed. But considering *these hard and unnatural Expressions*, as they are call'd by him, come from most, if not all the ancient *Latin* Poets, even *Horace* himself, why is Mr. *Cleaveland* more to be blam'd than they ? His Answer parallel to Plays, may do for a Flourish, but not a just Excuse. When he tells you *there is no Indecorum in any of our Modern Plays, which, if I would excuse, I could not shadow with some Authority from the Ancients*, Essay on Dram. Poet. p. 13. Indeed I am of his Mind, and therefore think them *all culpable*, in such Cases, in as much as they oft put a Difficult Task on us to crack a Nut, which when we have so done, perhaps the Kernel is worth lirtle or nothing.

Amongst

(u) Amongst the *graceful Gallantries* of Rhyme,
When with nice Ears we scan the measur'd Time.
In which True Numbers *regularly* flow,
The Choice of *Similes* we ought to know.
For *Poems* without *Similes* compos'd,
And without *Painting*, in plain Forms enclos'd.
With an *insipid Taste* the Fancy feed,
And *without Relish* commonly are read.
Like *grosser Food* to the *Nice Appetite*,
When *Dainties only* can the *Gust* excite.

(u) *Scimus inurbanum lepido seponere Dicto,
Legitimumque sonum Digito callemus & aure, Art. Poet.*

This Exactness of judging the true Measure of Verses, is by *Persius* compar'd to a Carpenters Rule.

——— *Scit tendere Versum
Non secus, ac si oculo Rubricam dirigat Uno. Sat. 1.*

But this Regularity of Feet is not sufficient; *Ut Poemata Dulcia sunt.* 'Tis *Similies* and *Descriptions* that add true *Ornaments* to a Poem, of which there are many excellent Instances in Ancient and Modern Poems, too long to be here inserted.

(x) The frequent *Repetition* o'er and and oe'r,
 Of Things, altho' in other Words *before*,
 No Pleasure to the Reader can produce,
 Oppressing with a too luxuriant Muse.
 For where *exuberant Words* in noisy Tone,
 Couch little Matter as they *rumble* on,
 All Face and Feathers, liketh' *Athenian Bird*,
 They nothing of *substantial Sense* afford.
 And of that *flattering Garniture* bereft,
 An *inconsiderable little Something's* left.

(x) All Repetition we know is tedious.

Occidit miseros Crambe repetita Magistros, Juv. Sat. vii.

Hec placuit semel, Hec iterum repetita placebit ? Hor.

There are many things which will scarce bear a second Reading ; But if they do, where a long-spun Argument is to be heard against our Wills, it tires and fatigues our Understandings, tho' never so well worded. I could give too many Instances of this Nature, which I forbear, to avoid Logomachy amongst the Living, and Reflections on the Dead, for their insipid tedious long Descriptions. But in general,

Indoctum Doctumque fugat Recitator Acerbus.

————— *Nisi Ambitiosa recidat*

Ornamenta ————— Hor. Art. Poet.

(z) Not that the Subject should be *naked stript*,
And with no *beauteous Ornaments* equipt.

Let it be cloath'd as *neatly* as it can,

But in the *decent Habit* of a Man.

Tho' *Fancy* from such *different Subjects* takes
All sort of *Furniture* that *Poems* makes.

Yet what's *most fine* shou'd be wrought up with
Art,

And the Great *Workman* must perform his Part.

The *fairest Murdrefs*, when resolv'd to kill,

Adorns her *Beauties* with the utmost Skill.

(z) The Beauty of a Poem being good Descriptions, and fine Similes, particular Regard ought to be had of them; but so that a Decorum must be observed in both.

But then these Ornaments must be suitable to the Subject a Rule which *Horace* so oft inculcates, that of the whole 476, Verses contain'd in his Art of Poetry, above 200 are spent in settling to rights the *Congruity of the Verse with the Subject*; nay, even in many of his Epistles, the same is very frequently insisted on, with Variation of the Words, Sentences, Similes, or Expressions, which tho' elegant in *Him*, will not be commended in another.

Mr. *Dryden* might be conjoin'd with *Waller* and *Cowley* also, where he attempted a peculiar Piece, as is conspicuous enough in his *Religio Laici*, and *Abfalom* and *Achitophel*. But in his Plays he is very frequently loose, and uses *General* ones, rather than endeavouring at such as may be *Emphatically* significant.

Among

(a) Among the *Graces*, which the *Muses* boast,
 And without which, *Poetic Beauty's* lost,
 Is choice of proper *Epithets*, t'express
 The *Poet's Mind* in Ornamental Dress;
 Such as, *if possible*, in one sole Word,
 May the full Sense of a *whole Line* afford.

WALLER, and COWLEY, had this happy Fate,
 To be, beyond Imagination, *Great*,
 Tho' COWLEY's Numbers oft have soar'd too high,
 Attempting in *too lofty strains* to fly,
 Whilst WALLER, in more equal Measure sings,
 And shaves the Medium with more level Wings.

(a) One of the chiefest Excellencies in an *English, Latin, or Greek Poem*, is the Choice of good Significant *Epithets*, a thing too carelessly regarded, For if an *Epithet* do but fill the Verse, make it true Length and Feet, we are apt to think it sufficient. And indeed so it is to make it Verse, but not to give it an Excellence. *Horace* says of *Orpheus*,

Auritas fidibus canoris

Ducere Quercus, Carm. lib. 1. Od. xii.

And in another place,

Audire magnos videor Duces,

Non Indecoro pulvere sordides, Lib. 2. Od. 1.

Stratus humi Palmes viduas desiderat Ulmos, Juv. Sat. 8.

Virgil says, — *nidis referuntque loquacibus escas*, speaking of Birds feeding their Young. Indeed, there is scarce an Ancient Classic, which is not very curious in Choice of good Significant *Epithets*.

(b) Nor is't permitted by *Poetic Laws*,
 With *Epithets* to amplify a Cause,
 Loading a single *substantive* with two
Consimilar Adjectives, when when one would do;
 As if the *Verse* were wrote with greater Stength,
 When 'tis indeed, but to extend the *length*;
 Or the wild *Fancy* to delude with *Toys*,
 With ratling *Volubility* and *Noise*.
 So its *Reverse* gives parallel Offence,
 Rendring perplext the true and genuine Sense.

(b) This is a Fault very seldom to be found in our Latin Classics,
 but in our English Poetry it occurs too frequently, v. g.

Ev'n so the *Proud insulting Ocean* raves,
 When *Winds* drive on *tumultuous foaming Waves*.

Here one of these *Epithets* plainly appear supernumerary, and
 may be better left out, than put into the *Verse* in *Correct Poems*;
Juvenal indeed says,

Metuens *Virge jam grandis Achilles*; Sat. vii.

Omnem *Titanida turtam*. Sat. viii.

But this may be excusable: Because, the two *Adjectives* meet
 together, there is a relation to two different Things, and the
 Words, *Omnis*, *Totus*, render'd in English, *All*, or the *Whole*,
 make not the Defect in either Language, tho' it is one to write

Verrucosa moretur

Antiopa arumnis Cor luctificabile fulta. Pers. Sat. i.

The *Reverse* is when one *Adjective* is connected without Grounds
 to two *Substantives*, as thus in Latin,

Alternum *Puppis latus evertentibus Undis*,

Arboris incertae. Juv. Sat. xii. — So *Horace*, —

Quod meretrice *Nepos infans amica*

Filius. Sat 3. lib. 2.

On which says the Commentator, *Displicuit Grammaticalis quibusdam duo Epitheta uni nomini adjungi.*

34 *Licentia Poetica discuss'd.*

For want of *Particless* t' explain th' Intent,
Or *rectifie* what the *Dark Writer* meant.

(c) But, as *fit Epithets* you should select,
Drawn from the *Genuine Cause*, or *near Effect*.
They must be as *compatibly* apply'd,
As *without Fault*, the Subject will abide.
The *Stones Inanimate* must not *declaim*,
Nor *Trees* th' *inconstant Amaryllis* blame.
Unless some *list'ning Eccho's* feign'd to make
Those *Trees*, and *hollow Caves*, and *Mountains*
speak.

Because from them *reverberates* a Noise,
That seems *articulate*, like *human Voice*.
Thus *Pictures* may be said to dictate *Love*,
Or any *Passions*, which the *Fancy* move,

(c) *Fert animus calidæ fecisse silentia Turbæ,
Majestate manus.* Says *Perf. Sat. 4.*

And *Virgil*, speaking of a Pidgeon, *poysing* himself as it were in
his Flight,

Radit iter liquidum, celeres neq; commovet alas.

Are fit Examples for us in noble Expressions, as well as *Epithets*
to imitate.

This is a Fault too frequently committed in our *English Po-*
etry, and puts the Author to his Trumps many times to give a
Comment (perhaps far fetch'd too) to explain his meaning.
I could quote you such Instances of this Nature in reputed good
Poems, as wou'd amaze you, but I forbear, for the Reason,
above-mention'd.

Because

Because well painted they may represent,
Such lively *Forms*, drawn with design'd Intent.
That the nice *Stroaks* and *Lineaments* may make,
The silent *Image* seem at least to speak.

(d) Now, where a *Moralist* designs t' explain
A *Bramble's* haughty and imperious Reign ;
Language in such *Inanimates*, ne'er makes,
A *Solecism*, or just *Decorum* breaks.
For *Fables* have this *Latitude* allow'd,
To make their *latent Meanings* understood.

(d) *Inanimate Things* in *Fables* are allowed to speak, because it is the very Nature of a *Fable* to be grounded on *Fiction*, talking of one thing, and meaning another.

Mutato nomine de te Fabula narratur

Hot. Sat. l. i. S. 12

Hence they may represent Dialogues between Trees, as in the Case of the *Bramble*, *Judges* cap. ix. So in *Lucian*, and in *Æsop* many *Inanimates* are represented speaking ; but in Poetry tis uncouth, and rarely commendable, unless where the whole *Poem* is design'd to be *Allegorical* ; as the *Hind* and *Panther*, wrote by Mr. *Dryden*, or the like. So in the *Homerican Fable* above-mention'd, *Frogs* and *Mice* are made to quarrel and challenge each other, &c. But as I said before, to make a *Wall*, a *Cloud*, or an *House*, or the like, *reprove*, or *commend*, is intolerable. Yet if you observe in your reading English Poems, you will find this Error too notorious, and too many Examples of it, by the Conjunction of Epithets, incomparable to the Nature of the Things they ought to express, which is tantamount to this Incongruity.

36 *Licentia Poetica discuss'd.*

The *Mode's* assum'd by *universal Grant*,
To make not only *Brutes* that *Reason* want;
But ev'n *insensible Orators* declare,
Cloak'd in disguise, what *Truths* the *Fables* bear.

(e) Verses with useleſs *Epithets* o'er cloy'd,
And Words too *ſtiff*, or *obsolete* avoid.
For the *ſame Words* miſplac'd by *awkward Sound*,
The *Smoothneſs* of the *Verses* will confound.
Tho every *Line* is fram'd with *equal Feet*,
And in right *Numbers* and *Proportion* meet;
With *different Air* they ſtrike the *Ears* and *Mind*,
And *pleaſe*, or *grate*, as by the *Sound* inclin'd.

(e) *Sweetneſs* of *Style* is ſo requiſite to a perfect Poem, that it is impoſſible to be ſo without it, and conſequently a *Stiffneſs*. ſuch as I have here mention'd, muſt marr the Goodneſs thereof, This is that which *Horace* requires. and I oft recommend.—

—————*Poemata dulcia ſunto*—————

And others are call'd, *Auſtera Poemata*.

*Vir bonus & prudens verſus reprehendet Inertes,
Culpabit duros: —————Delere jubebit,
Et male tornatos incudi reddere verſus.*

Hor. Art. Poet.

However Mr. *Milton* aſſumes ſo great Liberty (as I have obſerv'd in the following Pages) as not only to uſe here and there *obsolete Words*. but frequently and *deſignedly* ſeems to do it. *Verba non civitate donata*, ſays *Quintilian*, Words that no body elſe preſumes to uſe, viz. *Aſtounded*, *Natbleſs Serried Shields*, *Scath'd* the *Forreſt Oaks*. &c.

Old

(f) Old CHAUCER's Language, tho good nervous
Sense,
None *Now* can imitate without Offence.
For, like a *Suit unfashionably made*,
His Words by *Time* and *Custom* are decay'd.
Tho in His Age *significantly* wrote,
And with *undoubted Praise*, approv'd and taught.

(*) To be rejected by APOLLO's *Songs*,
Are *local Idioms*, and the *Style of Clowns*.

(f) But when Words are grown out of date, or common Use, which is the Standard by which they are to be try'd, has reject-ed 'em, *Hopkins* and *Sternhold* may as well justify *eke* and for *aye* to be Excellencies in their Rhymes, as others insist in defence of obsolete Words. I can easily imagine how unacceptable it would be in common Discourse, to say, Sir I *eclep'd* you *eftsoons*, instead of I *call'd* you *just now*. And if it would be look'd on as ridiculous, and *affected* then, (as undoubtedly it would) how much more in an Heroic Poem would it be absur'd?

(*) Such Idioms are not pardonable, in a general Poem. He that writes so, may as well insert *Scotch Proverbs*, and the *Yorkshire Dialect*, as Embellishments of Poetry. *Dolt* signifies *Sot* or *Block-head*, but appropriated to *Suffolk*, and thereby meant *Knave* and *Fool* conjoin'd in one, but not so known over all *England*, nor *Ireland* where Poems may be suppos'd to be read. Mr. *Dryden* in some of his Poems (I think in *Religio Laici*) uses the Word *Aigre*, but is so give his Reader a Comment to be understood, telling him, forc'd that it is a Word us'd, relating to the River *Humber*, where the Tyde flows not in gradually, but, like a *Torrent of Oil*, over-runs and bears it self above the Surface of the other Water. Now in my Opinion he had better us'd another Word, than have been at the Trouble of an Interpretation.

38 *Licentia Poetica discuss'd.*

(g) Nor is it *fit*, altho by general *Vogue*,
 A Man may *merit* to be call'd a *Rogue*.
 To make the *Muses* basely prostitute
 Their *Honour*, in a Language so pollute.
 Yet *some* this *nauseous Ribaldry* defend,
 And as the true *Satyr*ic *Wit* commend;
 For want of *solid Judgment* to define,
 What *apt Expressions* suit with every Line.
Satyr should have a *keen* but *easy* Style,
 Be *sharp*, yet *smooth*, be *witty*, yet *Genteel*.

The *Comic Writers* for the Playhouse Stage,
 (As indeed *All* seem *Comic* in this Age.
 Where *Farce* the chief *Monopoly's* allow'd,
 And Few, but *merry Tragedies* are Good.)

(g) All Mankind have a Right to Civility, except Common and Notorious Rogues; but yet He that would write a compleat Poem, must either decline the Characters of such Villains, or touch on 'em in as good, but poynant Language as possible, There was lately wrote a pretty Satyr, call'd the *True-born-Englishman*, who is very much in an Error in too manifest Raillery: He, according to *Perfius*

-----*Dum cubito tangit, nimis acre,*
*Despuit in mores,---*Sat. 4.

For tho' the *Satyr* ought to be *severe*, yet it must be done with a due *Decorum*, I could mention others, but I leave the Reader to judge those Satyrists He thiinks fit to peruse.

For

(b) For *Self-advantage* generally chuse,
A *Pleasant Subject* for a *laughing Muse*;
Without regard to any *Plot* but *Gain*,
And a full *Pit* and *Box* to entertain.
Few now write SHAKESPEAR'S, or BEN. JOHNSON'S
way,
The nearer *Farce*, the better *seems* the *Play*.
Debauch'd with Trifles, thus a vicious Age,
Only *imbibes* the *Venom* of a *Stage*.

After the *Plot* well laid, and well design'd,
To captivate the *Passions* of the *Mind*.

(b) As for Criticisms on the Comedies or Tragedies of the former, and present Age, there have been so many, and some very well done already, that it *supersedes* my Labour, especially the *Essay on Dramatic Poetry*, wrote by Mr. Dryden, which I have occasion oft to mention here, and also Mr. Rymer's *Considerations and Remarks on the Tragedies of the last Age*; and Mr. Langhain's *Account of the English Dramatic Poets*, to all which I must refer my Reader. Only I'll put All those in mind to carry these *Horatian Rules* in their Memories who design to write Plays,

*Verfibus exponi Tragicis Res Comica non vult.
Indignatur item privatis, & prope Socco
Dignis Carminibus narrari Cæna Thyestæ,
Singula quaq; locum teneant sortita decenter.*

Art. Poet.

(i) The next Endeavour, which *Applause* affords,
 Is to *adapt* the Thoughts to proper Words.
 Conjoin the *Drama*, and the *Language* so,
 That by the *Dress* you may the *Subject* know,
 Not making *Ladies* martial Weapons wield,
 Or traversing *in Arms* the dusty Field
 While *Others* with Disdain refuse t' admit,
 An *humble General* prostrate at their Feet.
 Begging in *military Grandeur* leave,
 T'unman himself, and be a *Woman's Slave*.
 It must displease such Characters to find,
 And such *incongruous Modet* in *Plays* conjoin'd.
 Yet even those *Plays* oft acted with Applause,
 Are *uncondemn'd* for such notorious Flaws.

(i) I think Mr. Dryden is much in the right to commend *Ben. Johnson's Woman*, as a perfect and compleat Comedy. And so He is also, when he decries Tragi-Comedy; For there is no Theatre in the World has any thing so absurd as the English Tragi-Comedy. A Drama of our own Invention, wherein Mirth, Sorrow, Honour, Duelling, as it were in so many Fits of Bedlam,, are represented. But how can it be prevented?

Illa

Mastitia est ovaruisse anno Circensibus uno.

Duas Populus Res anxius optat

Panem, & Circenses, — Juv. Sat. x:

The Ancients (says Mr. Dryden) have little of Merriment in their Comedies. For the τὸ γελοῖον of the old Comedy, of which *Aristophanes* was chief, was not so much to imitate *Man*, as to make the People laugh at an odd Conceit, which had somewhat unnatural; or obscene it. vid. p. 34. *Drum, Essay*. But *Non sat est risu*, &c. vid. *Hor. Sat. x*

Let

(k) Let not your Compositions be *obscene*,
 Or if they are, *neatly wrap'd up*, and clean.
 No that your *Numbers* in worse Measure flow,
 Or ate the *less Poetic*, being so.
 But fulsom Bawdry is so *nauseous* grown,
 That only *common Strumpets* of rhe Town,
Bankrupt of Modesty, by *Beggary* press'd,
 With such *ungrateful Wantonness* seem pleas'd.
 What? tho' *nice Wit*, in *Lines obscene* may lie,
 And the *Toads Head* a *latent Pearl* supply?
 The *filthy Prize* such *Nastiness* may breed,
 As the *thrice-valued Treasure* may exceed.

(k) As for *Obscenity* in Poems, it corrupts good Manners, and has a great Influence upon Youth, and upon that Score ought to be avoided. But yet I dont find it *Contrary* to the Rules of Poetry. We have Verses of this Nature throughout *Juvenal*, and *Horace* particularly, ———— *Ludentem lasciva decent*, Art. Poet. Indeed, *Both* very often *too bluntly*, expressing Themselves, as may appear to any Reader. When as *Virgil*, in that Story of *Dido* and *Aeneas*, *Lib. Aeneid 4*. (though it ended in no better than in *Whoring*) avoids all immodest Language. Now these Rules being design'd rightly to educate Youth in the Rudiments of Poetry,

Nil dictu fiedum, visuve hac limina tangat,

Intra qua Puer est ———— *ne Crimina nostra sequantur*

Ex nobis Geniti, Juv. Sat. xiv.

I know several have been pleas'd so reflect on the late Lord R———, for *Lewd Poems*, ———— *Such as our Nobles write*. Yet (as I said before) I cannot see the least Defect of *True Poetry*, for the Reason of *Obscenity*. I have seen formerly a Piece in Vindication of my Lord's *Lewd Poems*, or rather in *Vindication of Poetry*, tho' *Lewd*, Shewing the Subject may be *truly Poetical*, tho' *Obscene*, which it is apparent may be so, from the Instances of Ancient and Modern Poets,

And

42 *Licentia Poetica discuss'd.*

And since the *World* with various *Fields* abounds,
Where you may sow *rich Seeds* in *pleasant Grounds*.
Why should you chuse a *Soil*, which at the best,
Produces *Fruit*, that *half Mankind* detest?

(1) As *different Subjects* different *Styles* require,
So in one *Line* the *Sense* should run entire.
To make a *Poem* perfect and compleat,
Without *oblique* and *disproportion'd* Feet.
As you see halting *Badgers* shape their ways,
By *hobbling* *Motions* and *unequal* *Pace*.

(1) This adds a very great *Grace* to *Verse*, to carry the *Sense* entire in one *Line*, and not let it run into half the next as many (*Translators* especially) have done (*Vidi* Sir *Stapleton's* Translation of *Juvenal* : nay too oft in Mr. *Dryden's* Translation of *Virgil*) Not only in *Englsh*, but also in *Latin* Poems, this ought to be avoided, as much as possible, although *sometimes* it cannot in which Cases,

— *Veniam petimus dabimusque vicissim.*
And, *Ubi plura nitent in Carmine, non Ego paucis*
Offendar maculis.

Mr. *Milton* in his *Paradise lost*, is wonderful guilty of this Fault. But he was a Man of great *Worth* and *Merit*, so assum'd to do that which is highly blameable in another. Nay very frequently, his *Verses* want half a *Foot*, tho' the whole is so highly valued for being of true *Numbers* and *Feet*, yet not *Rhyme*.

For when the *Sense* is stretch'd beyond the End,
Half-way next Line, some following Fault to mend.
Those *Verses* commonly so lamely run,
That the *smooth Tenour* requisite is Gone.

(*m*) *Use* gives the *Stamp* now to contracted Words,
Whence *Verse* a Sweetness more refine affords,
For, when out-stretch'd wil an old fashion'd *Ed*,
The Pleasure of *Poetic Music*'s fled.
Not that in all such *Supplements* are naught,
But only Words where *Use* has mark'd the Fault.

(*m*) *Multaque sunt in honore Vocabula si volet Usus.*

Hor. de Art. Poet.

So that according to that Standard we are to be regulated, not only in the Words above-mention'd, but in others also. For by *Poetica Licentia* in our Tongue, a *Contraction* is frequently allow'd, in the Words, *Ruine*, *Client*, *Seing*, *Being*, &c. and which with a just Liberty may be made *Monosyllables*, or *Dissyllables*, to serve a turn. As for the *Etbs*, and *Eds*, they come from the old way of Writing, as we may apparently see in the old Translations of Books, where the same Dialect is unalterably retain'd still, though it might be otherwise, according to our present Language, as it is refin'd, if so thought fit. And Mr. Waller himself has not escap'd this Fault,

*Thy Mighty Fleet would stile Thee Lord of All,
And ride in Triumph o'er the Drowned Ball.*

Nay, I cannot say, I find one *Poem* without this Fault in many Places——and Mr. Milton very egregiously guilty, tho' in former Ages it might not be interpreted a Fault.

On

44 *Licentia Poetica discuss'd.*

(n) On the *same Basis*, Rhymes offensive run,
With *Consonants*, and *Vowels unison*.

As thus, who ends one Verse with---*discommend*,
Must not in t'other use the Rhyme, *amend* ;

What ? tho' all Rhymes may *Unisons* appear,
And with one Sound, *seemingly* strike the Ear.

Yet, where the *Consonants* do *disagree*,
That little *Difference* may make Harmony ;

Sufficient by *nice Ears* to be descry'd,

If *Critically* to each Sound apply'd,

(n) This is so palpable an Error, that almost every Poet after knows it, tho' he will use it. But then the Controvertie in this Point seems to run a little higher. The Ingenious Mr. Dennis, in one of his pieces of Poetry, wrote in *Blank Verse*, as it is usually called. Hopes that by one Maxim he has prov'd *Blank Verse* to be the only *Harmony in Poetry exclusive of Rhyme*, because *Unisons make no Harmony*. Indeed, I should be of his Mind, could He prove *Poetry* to be *only Sound*. But we find *Poetry* has an *Harmony* in it, whether you speak it, or not, as appears by our being affected with the silent perusing of a Poem, *Vid.* more p. 60. What would any Antagonist say to a *Lyric Poem without Rhyme* ? That *Lyrics* are Poems amongst all *Latin Writers* is without Controvertie: But if we come to examine *English Writers*, was there a *Lyric Poem* without Rhyme ? If not, my Argument holds good, that all Poems ought to have Rhyme: If any *Lyric* be produced without Rhyme, I desire to know by what Authority it can amongst us be called a *Lyric Poem* ? *vid. The Preface.*

Music

(o) *Music and Poetry* two Dresses wear,
Tho' like two *Twins*, they similar Natures bear,
Yet in each Feature, *different Marks* you'll see,
Sufficient to assure Variety.
Sounds but one way make Passage to the Soul,
And with *imperious Stroaks*, the Will controul,
But *well-writ Lines in Poetry* surprize,
With an *Extatic* force both *Ears* and *Eyes*;
And, as *Angelic Effences of Light*,
Thro' the *untroubled Medium* wing their Flight,
So in the *Soul's Recess*, a vigorous Muse,
May, with *dumb Notes*, substantial Charms produce;

(o) What I have said elsewhere concerning *Lyrics*, which are nothing properly but *Songs*, may be urg'd, *a fortiori* here. *Ut*,

Sit Tibi Musa Lyræ solers, & Cantor Apollo, Hor.

That when *Apollo* sings to his *Harp* an *English Song*, 'tis expected He should not chuse *Blank Lines* to form *Tune*, or *Composition*. *Similitude* never making any two Things the *Same*, though they appear wonderfully alike in many Points. All the Senses, according to the Opinion of many Philosophers center in *Touch*, yet the different Modes of Operation arising from different Organs, show a Manifest Distinction into Five Senses, though all are affected by Contact or Impulse, from an Object.

46 *Licentia Poetica discuss'd.*

(p) *Minuter Blemishes, and smaller Crimes,*
 Consist in the same *Individual Rhymes,*
 Being too oft repeated in a Tract,
 Where the *concise, Relation of a Fact,*
 Ought, *without multitudes of Words,* t'explain
 Its *Nature, Circumstances, and Design;*

Another *Shift* to give a just Extent,
 To *Verse,* which else wou'd want its Complement
 Is, when *Comparative Degrees* we force,
 Without *just Grounds* to an irregular Course,

(p) This is a Fault too frequent amongst our Principal Poets,
 who rather than study and endeavour to alter the Words, and
 change the Sense, where, according to *Horace,*

————— *Desperat tractata nitescere posse.*

An Author *Tags,* as we say, the same Rhymes at the end of several Verses in the *same Page* over and over again. Such an Author does it for the most part to gratify a lazy Humour of Writing, or to dispatch a Work in a prefix'd limited Time, by which He is resolv'd it shall be finish'd right or wrong, tho'

Perfektum decies Hic castigaret ad unguem.

Amongst others, I cannot excuse Mr. *Dryden* of this Fault more particularly, and because his *Genius* seem'd in an eminent manner more naturally to *lapse prone into Rhyme,* as I may term it, no wonder if He gratified his Humour in this point on one account or other; nay indeed it seems almost an Epidemic Disease amongst all our Poets, which like a kind Small Pox, leaves some, tho' but little Deformity amongst 'em.

For,

(q) For, if the *wanton Fancy* roves a while,
Too prone it *basks* in a luxuriant Style,
And fond of *pretty Words*, the *Thoughts* t'express
Impatient grows, to give as nice a Dress,
So, not the **Generous**, but *most Generous Wine*,
In streams *most Purple* flows from every Vine,
Such Lines the Rymer only can excuse,
When Burgundy misleads the cautious Muse.

Thus the *glad Muse*, as if she'd drank too large,
Too oft forgets the *Limits* of her Charge.
Stumbles, and seems to *hesitate* in Speech.
Doubling her Words beyond a moderate reach ;

(q) The Abuse of the *Degrees of Comparison* are too notorious in our English Foetry, we frequently using them when no necessity requires it, or indeed none is intended. but only to gratifie the like lazy Humour of Invention I mention'd before, by substituting another Epithet in the room of that we at first design'd, but cannot use for want of half a Foot ; as *Brisk*er for *Brisk* ; *Greater* and *Greatest* instead of *Great* ; I am not ignorant that *Homer* himself takes this Liberty in his Works.

And *Horace* says, *Vina languidiora* for *languida*, Carm. l. 3. Od. 21, &c. So *Juv.* *Deterior totos habet illic Fœmina mores*, Sat. x. for *[Deterima]*, in my Opinion, tho' the Commentator says, *Fœmina quæ aliis in rebus est deterior*, & *avara*---- as if it were meant *Fœminarum pessima*, tho' the *Comparative* and *Positive Degrees* are here forc'd to be conjoin'd to make an Explanation ; as too oft such a Necessity is requir'd, to make good some of our English Epithets of this Nature.

Thus

48. *Licentia Poetica discuss'd.*

(r) Thus when alone the *Positive Degree*,
In every Point *Decorum* wou'd supply.
To make the Verse by forc'd *Expressions* long,
That it may run more *glibly* o'er the Tongue;
Is but to lose the Natural *Sense* for *Sound*,
And with base *Paint*, good *Features* to confound.

(r) Here the Words *most Generous* for *Generous*, are sufficient Instances of such Default, and not justifiable By the Rules of Ancient Poets; but in the General I make this Observation, that when these *Degrees of Comparison* are us'd, viz. *Comparative* and *Superlative*, there is for the most part a *Subintelligitur* in all Latin Poets, so refer the Reader to some preceding or subsequent Words which *imply* a *Comparison*, tho' not express'd plainly as it ought to be. Now we frequently make a little more Bold with Authority of the Ancients, and say *Absolutely Better*, and *Best*, *Hotter*, *Coldest*, &c. when the *Positive Degree* is only intended, and will adequately express the Genuine Sense and Meaning, without these *Altitudes of Language*, as I may term 'em,

The

CONstraint diminishes the Muses Fire,
And doubtingly I did her Help require.
At first averſe, unwilling to give Aid,
She Her Diſlike to my Deſign betray'd,
Oh Bard! ſaid She, Thou doſt miſtake the Times,
With ſo much *Folly* to direct thy Rhymes
For Man's Inſtruction, with that *honest* End
But *hopeleſs* View, that Others may amend.
The Subject Thou haſt choſe is dry and lean,
Nor can'ſt Thou *reap*, but muſt contented *glean*.
Others the Crop, at firſt by HORACE ſown,
Enjoy appropriated as their Own.

Seeing I have attempted to preſcribe Modes and Rules, I do affirm among the reſt, *Digreſſions*, to be the Life and greateſt Beauty of Poetry. I hope mine may be allowed me, having ſtuck ſo cloſe to a barren Subject. Neither can I omit owning to the World, how ſenſible I am of the Diſadvantage

50 *Licentia Poetica discuss'd.*

ROS---N, M---GRAVE They were sure to seize,
All their nice Judgments could select to please.
And yet the plainer part they left for Thee,
Requires no less the *Grace of Poetry*.

What? frame a Poem where no *Love* appears?
Where all is Lifeless, void of Hopes and Fears?
Where *Pride* and *Envy* have no part, no share,
No Jealous *Hero*, or a Killing *Fair*.
Where indiscreetly aiming to be nice,
You give the World that *hated Thing Advice*.

of following such Great Men, who have drawn *Horace* to the
Life; That, as He says,

*Non magis expressi vultus per aenea signa
Quam per Vatis opus mores, animiq; Virorum.
Clarorum apparent, l. 2. Ep. 2.*

in a Subject They have treated on before me. But They being so
infinitely above my Competition, I shall be contented if this
Design of mine may be allowed *Honest*, and not *Ill-executed*.

Semper in Adjunctis, etq; morabimur aptis. Hor. Art. Poet.

Nor are Digressions less excusable from the Authority of *Horace*,
than of that excellent Poet *Virgil*, who in his *Georgics*, frequently
makes a Transition into another Subject, and talks high
in Commendation of his own Country amongst Rural Affairs.
For after he has discours'd of several prodigies of Nature, He
then turns his Style for the Safety of his Country, and Com-
mendation of the Emperor.

*Dii Patrii indigetes, & Romule, Vestaq; Mater
Quæ Tuscum Tiberim, & Romana palatia servas,
Hunc saltem everso Juvenem succurrere saclo
Ne prohibete.——And a little after*

Nor

Nor do you write retain'd to any Cause,
For which Mankind are bound to give Applause.
And can You hope to please in this Design?
No---- tho' a **God** directed every Line.
Were there not other Themes t' excite thy Muse?
Oh! hadst Thou left to ~~Me~~ the Power to chuse.
My vigorous Influence had inspir'd thy Mind,
With *Thoughts* as noble, as the *Verse* refin'd.

See, Poet see, Thy Country rising high,
Fair *Albion* is the *Darling* of the Sky.
Why not invoke my Aid to spread Her Fame,
And celebrate the **Great United Name**?

*Fampridem nobis celi Te Regia, Caesar
Invidet, atq; hominum queritur curare triumphos.*

Georg. lib. 1.

All foreign Matters to Georgics. Therefore I hope this may appear the more excusable, because of the Notice I take in this Book, of the Glorious Character we have mainrained abroad, during the Wars since the *Revolution*.

This naturally leads me in the next place to exhort my Countrymen, to preserve that Reputation They have gain'd. And sure after such Instances, and the Care of our Neighbours, because as *Horace* says,

---*Tua Res agitur paries cum proximus ardet.*

if we suffer them to be swallowed up, we shall become the next Prey, if possible; yet we ought to be allowed to think a little of *our Selves*, and *our own Interests at Home*. In which give me leave by an Allusion to our Confederates, to apply the Language of *Horace*:

52 *Licentia Poetica discuss'd.*

To what an Height has *Britain* rais'd her Head ?
 Fountain of *Freedom*, and the *Tyrant's* Dread.
 Whenever *Force*, and lawless Power prevails,
 She draws the *Sword*, only to use the *Scales*.
 Assigns to All Their *balanc'd Weight* of Power,
 The *Weak* are safe, nor shall the *Strong* devour.
 Her *Force* resistless--- yet no Neighbour fears,
 No Orphans Cries, or wretched Widows Tears
 Reproach Her Arms---whose Sons *divinely* brave,
Despising Conquests, only fight to *Save*.

Regum timendorum in proprios greges.

Reges in Ipsos Imperium est Tuum

Virtute, Gens Britannia, Diva,

Cuncta supercilio moventis. Lib. Carm. 1.

These *virtuom Wars*, as we may call them, are most Noble and Justifiable, where we do not prostitute the Peoples Mony for Motives of meer Ambition and Vanity; but it were ridiculous, and to the Shame of a People, if their Government did not seek some *Reparations* for such an Expencc of Millions as we have made in this last Twenty Years War, at least by such just **Acquisitions as the very Treaties** with those Allies (for whom we fight) allow and approve.

Neither can I doubt, but that those Exhortations will be thought Honest and Seasonable, which tend to sollicite all concern'd to a speedy Conclusion of this War, when every Day it becomes more evident that we are in danger of losing our *All* by ill Fortune, and have little to hope or expect much for *our selves*, from the Greatest Victories.

Divinely is an Epithet, that seldom is properly apply'd to any **Men** but if ever a People could, pretend to follow the Example of the Great Heroes of the Universe, the English may be said to do it *at this time*, who in reality lay down their **Lives** to save others.

The

B O O K II.

A *Postrophes* before a Consonant,
Make Poems their compleat Perfection want
Affect the Reader with ungrateful Sound,
As in Rough Measures manacled and bound.
But before Vowels rightly plac'd invite,
And with a warbling Smoothness give Delight.

(a) This is a Liberty frequently taken, both in *Latin* and *English* Poetry, tho' not in those which are accounted the Chief and Best Classics; as *Virgil*, *Horace*, &c. But *Ennius* and *Lucretius*, often abbreviate *us* before a Consonant; as *Magnu' viator*, &c. which makes a Verse stiff and uncouth. Nor does it less mar the Sweetness of Verses in *English*, as is evident by the two Verses hereafter mentioned,

Thus: Th' Captain o'th' Ship tho'n Wooden Walls inclos'd,
T' wondrous Difficult and Dang'rous Storms's expos'd.

Now these Words so printed with Apostrophes, look with another Face when without. As thus,

The Captain of the Ship, tho in Wooden Walls inclos'd,
To wondrous difficult, and dangerous Storms is expos'd.

This Liberty I observe is sometimes us'd where it need nor, and this is the Fault which I blame in our *English* Poetry, not but that it's pardonable sometimes, though better left out, if it can.

54 *Licentia Poetica discuss'd.*

For Poems shou'd with *easy Measures* glide,
And in smooth Tracts un-interrupted slide.
If one Rough word the grateful Warbling spoil
(b) Or a stiff Spondee (as it were) recoil.
How do they Halt, as with Benumbedness seiz'd,
And with a sudden Stumbling are surpriz'd.

Thus have I seen a Nimble *Fleming* steer,
His steady Feet o'er Ice with full Career.
Till, when repuls'd by unexpected stop,
The *Byass'd Artist* wanting ready Prop;
Was whirl'd by circular, uneven Strain,
And fell extended on the slippery Plain.

(b) Many things prevent and hinder the Smoothness of Verse.
and amongst the rest a Spondee in the fifth place. As,

— *Magnum Fovis Incrementum*, Virgil.

I am of Opinion, that *Dactyls* and other Feet, as *Anapasts*, &c.
ought to be allow'd in *English Metre*, though Mr. *Dryden* re-
strains all to *Dissyllables*. For it's very plain, that none please the
Fancy that offend the Ear (as the *Dispensarian Poet* says) And
the Words, *Delicate, Moderate, Crucible, Generous*, run much
better than *Del'cate, Mod'rate, 'Cruc'ble, Gen'rous*, to make 'em
English Spondees. See more of this Subject, page.

I know some Criticks are of Opinion, that *Virgil* himself us'd
Spondees in the first place *designedly*, as an *Elegancy*. But
I never met with any Satisfactory Reason, but a bare Opinion,
or rather Affectation of a fond Commentator to interpret it so.
Horace calls such Feet *Spondeos Stabiles*, which the *Commenta-*
tors render *Graves* and *Tardos*, in Opposition to *Pes citus*, i. e.
Pes celeriter currens, qui cito promitur, praesertim si cum Spondaeo
tardo comparetur, *Hor. Art. Poet. v. 255*. Now that this apparent
Tardity can add a Grace to a Verse that runs on clear, and
warbling till it come to the Fifth Foot, is not possible for me to
conjecture. *Aliud penes sit Alios Judicium.*

ANO-

(c) Another Caution which I here prescribe,
T' enhance the Fame of the Poetic Tribe.
Is, that *Trilinear Rhymes* they would refuse,
And sparingly their *Six-foot Measures* use.
Yet, when a Noble Paragraph they'd end,
Th' unwonted Feet not only not offend ;
But with a mighty Beauty fill the Place,
And finish with an ornamental Grace.

Next to these little Peccadillo's add,
A Fault too oft in vulgar Poems made.

(c) I observe that many Poets, and Mr. *Dryden* especially uses *Trilinear Rhymes*, when they need not. Now this Rule relating only to *English Metre*, I conceive it ought to admit of some Limitation, that is, *where it is evidently plain, that a Good Line might else be lost, or spoil'd, and the Sense marr'd, but if such a Super-additional be inserted to gratifie the Author in placing a rattling Epithet, which is frequently the Case, to make a notable Trifonorous (as I may call it) Rebound.* then you had better alter the Sense, and make only a *Bilinear Rhyme*. With the like Limitation as to *English Metre* ought your *Versus Sesquipedales* to be inserted, tho' in *Latin Heroics* they are wholly required) So much do our Sentiments differ from the Ancient Roman Mode.

As when a Word's plac'd in one Line or more,
T' express the Relative Sense of two before.

(d) An odd Connexion so to both's apply'd,
That near to perfect Nonsense 'tis ally'd.

Therefore Weigh nicely, Poize a Sentence well,
Lest hidden Imperfections it conceal.

Before you hearken to the fluttering Noise,
It seems to give concordant to the Voice.

Try if the proper Sense be right or wrong,
Translated from the Greek or Latin Tongue.

Whether the words were ever Angliciz'd,
Or by Dis-use, as obsolete despis'd.

If not on firm Foundations you have built,
Free from the Censure of imputed Guilt.

(d) This is a Fault creeps frequently on *Common Scriblers*, when by a kind of *Surprize*, as they call it, They join two incompetent Natures, as it were, together, *viz.* Hot and Cold (as in the Instance here recited) to produce the *Same Effect*. This proceeds from a *careless* and *heedless* Temper, and not excusable even in many Latin Poets, for which the Grammarians have been forc'd to Invent Divers *Figures*, call'd *the Art of Rhetorick* to support Their Blunders. As thus,

*The Frozen and the Torrid Zone,
Darting Inflammatory Vengeance down,
From the Suns scorching and enlivening Rays,
Deaths frequent o'er the envennom'd Air displays.*

Most of those odd *Antitheses* which we meet with in Poetry, afford too many Examples to be here inserted.

(e) In the same Rank I *double Rhymes* must place,
An Epic Poet's Scandal and Disgrace.
Because *Disyllables* are made intrude,
Where one sole final Cadence should conclude.
In Lyrics, as in Ballads, two may pass,
But where the Lines require *Majestic Grace*.
None but *Stentorian* Poets stretch their Throats,
To make full Numbers Eccho doubled Notes.

(e) This is a Notorious Error in all *Heroic* or *Epic* Poetry, for I lay it down as an undoubted Maxim, That in *English Metre*, as near as possible You can, All Verses ought to have Five Feet, and no more. Now this odd Foot looks like a Cat's Paw, inserted never for any Good, but to spoil the Grace of the Poem. This is a Fault in *English*, tho' an Ingredient of a *Latin* Poem, and such a Fault as I never met with ever Censur'd before, notwithstanding the many Critics who write, and animadvert on Poetry. It were endless for me to cite Examples of this Nature sometimes from the Best of Poets, who unawares are catch'd in this Labyrinth, but in Songs and Madrigals any thing is allowable. I find this Fault not only in *Rhyming* Poetry, but even in the Great *Milton* himself, who ought to stick close to the *Five Foot Numbers*, though frequently He runs Five Foot and an half v. g. Speaking of the Fallen Angels.

For these Rebellions here their Prison Ordain'd

In utter Darknes! *Lib. i. Parad. lost*,---Again.

And High Disdain of Sense of injur'd Merit, *ib.*

That durst dislike his Reign and Me preferring, *ib.*

It were endless to select so many of these Feet, equal to *Double Rhymes* in Others, which spoil a Regular Composition of a Poem and ought to be avoided.

This

(f) This is a Fault APOLLO thinks not fit,
Without just Reprehension to admit.
Nor in your Lines long *Decomposits* place,
Tub-preaching Eloquence does Verse disgrace.
The Greeks indeed wrote Elegant and Full,
But in our *English Compounds* that's no Rule.

(g) Nor any *Latin Words* with English mix,
A stubborn supplemental Rhyme to fix.

(f) *Decomposits*, or *Decomposita*, are Words made by the Conjunction of three or four, and reduc'd into One in the Signification. Of which you have an Instance before-mention'd in the Greek Tongue, viz. *Βάτραχοι ποταμίας*, signifying the Fight of the Frogs and Mice; from *Βάτραχ* & *Rana*, a Frog, *Mūs* Mus, a Mouse, and *Μάχη* pugna, to Fight. This is accounted an Excellence in the Greek Tongue, but as yet it is not adopted into *English* Favour.

As in the Example following in *English*,

None manag'd Things with a Demurer Face,
T'explain Soul-Saving Sin-Confounding-Grace.

(g) This is a Fault yet retain'd amongst some *Indifferent* Poets, whom I leave as *Indifferent* still, if they will not be advis'd to the contrary. It was an Error very much in Vogue in the last Age, which I therefore would have refin'd in This. Not but that there are some Words which from the *Latin* are very proper, because *Use* has Angliciz'd 'em, viz. *Decorum*, *Genius*, *Species*, &c. which may be not only *Lawfully*, but very *Elegantly* inserted in Poems, tho' 'tis very improper to make them, or any other *Latin Words* part of a Verse, or an *Expletive Sentence*, as I may call it.

Avoid

(b) Avoid with easie Terms the *Did* and *Doth*,
Since Modern Wit refin'd excludes them both.
For tho the *Present* or *Imperfect Tense*,
Makes not absurd, or mars the Genuine Sense.
Yet, as our Language now the purer grows,
The *Perfect* Greater Excellency shows.

(b) The Best of Our Poets have been frequently Guilty of this, and think it no Fault. Neither do I esteem it so, but Compensatively. Mr. *Dryden*, in that Excellent Description of his Spanish Bull, mention'd pag.---says---

With nodding Front a while did daring stand--

When as if he had chang'd the Sense-----*Daring stood* had been much better. So *Did talk*, and *Doth laugh*, is much less commendable than to say, *Laugh'd* or *Talk'd*. This has never been yet observ'd as an Error before, tho' but small, as I know of, and is excusable, where it not immediately foregoes the Verb. But where it immediately preceeds it, it looks but like a kind of a *Botch*, because not Consonant to the Purity of our Language, as now cultivated and refined by Words from other Languages Angliciz'd. Tho' our Language be a mixture of many others, and that Critics are apt to attribute great part of its Purity to the Product of the *French*; yet I beg leave to dissent from Them, because the Perfection of our Language seems to be derived rather from the *Latin*, than the *French* Tongue, nay any other Tongue whatsoever, witness the Words ending *ion*, *ient*, and the like. Besides foreign Tongues seem so far from conveying us an Elegancy in Relation to Rhyme, that you seldom meet with a Poem, even of *Boileau*, and the best Wits of *France*, but what have the notorious Imperfections of double Rhyme.

But

(i) But above all, the best and brightest Gem,
Conspicuous in APOLLO's Diadem.

Is when your Lines with *equal Vigour* run,
Expressive of as vigorous Actions done.

Thus to delineate *Philomel's* Complaint,

(k) The Poet should the very Passion paint.

As if he wept with sympathetic Tears,

To learn her Grief, and tell her anxious Cares.

(i) This I look upon to be the greatest Grace and Perfection in Poetry, to make the Descriptions exact, and *Naturally* correspondent to the Thing you describe. But then you must follow the Rule above directed, *not to make 'em too long*. If I were to compare our English Poetry with that of the Ancient, I think We are not inferior to Them in the least. See the Description of *Content* in Prince *Arthur*. The Description of the *Creation* in *Parad. lost*, *Lib. vii.* Of the *Sea Fight* in Mr. *Waller*. Of *Hell* in Mr. *Cowley*, &c. All which, besides many others, seem to be *admirably well* done, vid. *Hor. Sat. vii. lib. 2. versib. 98, 29, 100.*

(k) 'Tis a certain Rule in *Imitation*, that those who would do it *well*, must endeavour to make the Passion, he designs to *Imitate*, his Own, ; Like the Philosopher, who said no Man could better describe a Storm, than he that had been in it :--- Hence *Horace* says,——

——— *Se vis me flere dolendum est*
Primum Ipsi Tibi——— *Art. Poer. And Persius*
——— *verum nec nocte paratum*
Plorabit qui me volet incurvasse Querelâ.

(l) OVID among the fam'd Poetic Tribes,
The *Greyhound's* swift Activity describes ;
With such bold Strokes, so accurately fine,
That you may read *Perfection* in each Line.
So nicely He the Motions represents,
Th' oblique *Meanders*, and fallacious Feints,
Of the Pursu'd, and the Pursuers Force,
That ev'n the *Fancy* seems to run the course.

Yet beyond this, with curious Eye regard,
The matchleis Merit of the *Mantuan Bard*.

(l) It may not be amiss to let the Reader see *Ovid's* Description of a *Greyhound* hunting the *Hare*—

*Ut canis in vacuo Leporem cum Gallicus arvo
Vidit, & hic prædam pedibus petit, Ille Salutem.
Alter in hæfuro similis, jamjamq; tenere
Sperat, & extento stringit vestigia rostro.
Alter in ambiguo est an sit comprehensus & Ipsis
Morsibus eripitur, tangentiq; Ora relinquit, l. i. Mer.*

See

(i) But above all, the best and brightest Gem,
 Conspicuous in APOLLO's Diadem.
 Is when your Lines with *equal Vigour* run,
 Expressive of as vigorous Actions done.
 Thus to delineate *Philomel's* Complaint,
 (k) The Poet should the very Passion paint.
 As if he wept with sympathetic Tears,
 To learn her Grief, and tell her anxious Cares.

(i) This I look upon to be the greatest Grace and Perfection in Poetry, to make the Descriptions exact, and *Naturally* correspondent to the Thing you describe. But then you must follow the Rule above directed, *not to make'em too long*. If I were to compare our English Poetry with that of the Ancient, I think We are not inferior to Them in the least. See the Description of *Content* in Prince *Arthur*. The Description of the *Creation* in *Parad. lost*, *Lib. vii.* Of the *Sea Fight* in Mr. *Waller*. Of *Hell* in Mr. *Cowley*, &c. All which, besides many others, seem to be *admirably well* done, vid. *Hor. Sat. vii. lib. 2. versib. 98, 29, 100.*

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62. *Licentia Poetica discuss'd.*

(m) See how the War-Horse paws the dusty Plains,
Chumps on his Bit, and shakes his shackling Reins.
Or with wide Nostrils snuffs the ambient Air,
Snorts with Disdain, and smells impending War.

(n) Nay even a Childish Top, describ'd by Him,
With such Pathetic Lines, and so sublime.
Seems the attentive Reader to enchant,
Nor does a natural Decorum want.

(m) *Virgil* seems wonderfully Great and Happy in his Descriptions of all kinds whatever, of which I shall instance but Two. I observe He uses the Word *Sonipes* rather than *Equus* with an Epithet, when He describes a War-Horse, or any stately Horse wounded, or in Action.

Stat Sonipes, & fræna ferox spumantia mandit. Æn. 4.
Insultans Sonipes, & pressis pugnat habenis,
Huc obversus & huc——

—— *Sonipes istu furit arduus altaque jactat,*
Vulneris impatiens erecto Pectore crura. Æn. l. xi.

Where by the word *Sonipes* the very Action seems to be express'd.

(n) It's impossible to describe the Whipping of a Top more finely than *Virgil* has done, *Æn. lib. vii.*

Seu quondam tecto volitans sub Verbere Turbo,
Quem Pueri magno in gyro vacua atria circum,
Intenti ludo exercent, Ille ætus habenis
Curvatis fertur Spatiis, stupet inscia turba,
Impubesque manus mirata volubile Buxum.

Meanly express'd in my opinion by *Persius* comparatively,
—— *Buxum torquere flagella, Sat. 3.*

DRYDEN, by Imitation plain and full,
Bears close, when He describes the *Spanish Bull*,
Who with a *Curl'd black Head* above the Rest,
And *Dewlaps hanging from His Brawny Chest*,
With *Nodding Front* a while Did daring stand,
And with His *jetty Hoof spurn'd back the Sand*.
Such excellent Embellishments as These,
Must without doubt the sharpest Critic please.

Next to these Cautions fix'd for every Line,
By which True Poetry becomes Divine.

(a) I cannot deny but Mr. Dryden was very happy often in Descriptions, and this here which I have cited is none of the least of his Perfections, *Vide the Tragedy call'd the Conquest of Granada*. I here also have recited the Description of the *Ships and Guns* mentioned in his Play called the *Conquest of Mexico*, adapted admirably well to the Genius of an Ignorant Indian, relating what Dreadful Images He had seen, having never before heard of, or seen either.

Guy. The Object I could first distinctly view
Was tall straight Trees which on the Waters flew,
Wings on their Sides, instead of Leaves did grow,
Which gather'd all the Breath the Winds could blow :
And at their Roots grew floating Palaces,
Whose out-blow'd Bellies cut the yielding Seas.

Mont. Came they alive or dead upon the Shore ?

Guy. Alas, they liv'd too sure, I heard them roar.
All turn'd their Sides, and to each other spoke,
I saw their Words break out in Fire and Smoke.
Sure 'tis their Voice that thunders from on high,
Or these the younger Brothers of the Sky.

(p) PoE-

64 *Licentia Poetica discuss'd.*

(p) POETIC SPECIES should be weigh'd by All,
 Each kind of Verse pois'd in the proper Scale.
 'Tis not uneven Lines *Pindarics* make,
 Where Rhymes with frequent Interruptions break.
 But 'tis the Noble Style which PINDAR wrote,
 Expressive of as excellent a Thought,
 That makes Him justly valu'd and admir'd,
 In Imitators th' *Only Thing* Desir'd.
 'Tis true if any where Great PINDAR Lives,
 And in our English Verse again survives,
 By Transmigration in Another Shape,
 SPRAT'S *Plague of Athens* seems His Soul t' enwrap.

(p) I cannot better describe the Nature of *Pindarics*, than by this Citation out of *Horace*, Carm. lib. iv. Od. 2.

Pindarum quisquis studet amulari,

—Ceratis ope Dedalea

Nititur pennis, vitreo daturus.

Nomina Ponto

Monte decurrens velut Amnis imbrēs

Quem super notas aluere ripas

Fervet, Immensusque ruit Profundo,

Pindarus ore, &c.

In This whole Ode throughout perfectly is contain'd the lofty Style and Majesty of Verse, in which *Pindarics* ought to be writ, to which very few *Englisk* Imitators attain. I have here a large Field of Criticisms relating to the Living and the Dead, but I shall not mention any at present.

(q) Nor

(q) Nor can I DRYDEN, MILTON's Names omit
Both in their Age resplendent Lights of Wit.
Tho' MILTON had th' Advantage above all,
If we *Blank Lines* True Poetry can call.
Because not fetter'd, neither cramp'd by Rhyme,
He'd room to make his Language more sublime.
'Tis true the *Fiction*'s wonderfully done,
And the whole *Clue of Thoughts* compleatly spun:
But like an *Image* cast in Curious Mould,
Tho' 'tis compos'd of finely-polish'd Gold,
Yet wants that *Breath of Life* to make It live,
Which should right *Vigour* and true *Spirit* Give.

(q) Mr. Dryden's Opinion why Rhyme does not generally obtain, is because *Our Poets write so Ill in it*, page 24. of his Essay on Dramatic Poetry. And in another Place he says, *That the Necessity of a Rhyme never forces any but Bad or Lazy Writers to say what They would not otherwise*, page 41. *For Measure alone does not constitute Verse.* Those of the Ancients in Greek and Latin, consisted in Quantity of Words and Number of Feet. But when by the Inundation of the *Goths* and *Vandals* into *Italy*, New Languages were introduc'd, and barbarously mingl'd with the Latin (of which the *Italian*, *Spanish*, *French* and *English*, and the *Teutonic* are Dialects:) A new way of Poesy was practis'd, and the Eastern People have us'd it from all Antiquity. This new Way consisted of Measure, or Number of Feet and Rhyme. The Sweetness of Rhyme and Observation of Accents supplying the Place of *Quantity* in Words, *vid.* Essay, page 42.

68 *Licentia Poetica discuss'd.*

(r) For fine Romances may be made the same,
If but the *Printer* please to set the Frame.

And Declamations ty'd to Measur'd Feet,
May yield an Harmony as truly sweet.

(s) But how can such Exactness *Fancy* Raise,
More than loose Prose, and undesign'd for Lays?

(t) How far *Rhyme* ought to be observ'd in our English Poetry, to give it a *Sweetness*, may be easily deduc'd from what Reasons I have cited out of Mr. *Dryden's* Essay. To which I add more from Experience of other Nations, as (says He) *No Man is tyed in Modern Poetry to observe any farther Rule in the Feet of his Verse, but that They may be Dissyllables, Trochee, Spondee, or Iambic; Only he is oblig'd to Rhyme.* Neither do the German, French, Italian, Spanish acknowledge, or very rarely, any such kind of Poetry as *Blank Verse* amongst Them, page 42. But I think his Notion of *Dissyllables* erroneous, as I elsewhere give my Reasons.

(s) The Advantages that a Writer of *Blank Verse* has to enlarge His Expressions, having been spoke of before, It will appear by the following Examples how much Difference in the Excellency of Both there is. Mr. *Milton* describing Satan, says Lib. 1. *Parad. lost.*

Forthwith upright He rears from off the Pool
His mighty Stature. ———

Then with Expanded Wings He steers His flight
Alotr, incumbent on the Dusky Air.

Mr. *Dryden* on the same Subject says,

With Wings expanded Wide Our Selves we'll rear,
And fly Incumbent on the Dusky Air.

State of Innocence.

Now it doth appear in this Particular which can claim Preheminence. Mr. *Milton* has done it without, and Mr. *Dryden* with Rhyme. Now to me a far greater Sweetness in Relation to our English Poetry, seems to arise from Rhyme.

Words

(t) Words bear Authority from *Common Use*,
 Proper, or not, as We that *Stamp* produce.
 And the same Use will ne'er direct a Mode
 Of Verse, that deviates from the *Common Road*.
 Now, tho the *Greek and Latin Poets* writ,
 No Verse that did such gingling Rhymes admit.
 We're no more bound those foreign Steps to trace,
 Than to go live in each respective Place;
 Obey their Laws, or in their Habits dress,
 Because They *different Poetry* profess.
 If so, you may as zealously defend,
 All Verse shou'd with *Spondaic Measures* end.

(e) The old Maxim *Horace* teaches us---*Si volet Usus*--- is a Rule necessary to be observ'd in Poetry of all Nations, because as the Language of all Nations alters, its Elegancies or Deformities appear.

Multaque sunt in honore vocabula-----And

-----*Verborum vetus interit atas*, Hor. Art. Poet.

are sufficient Testimonies of the right Measure of judging what Words and Expressions are proper to be retain'd or rejected. I know several defend Mr. *Milton* for using obsolete Words, as I have elsewhere observ'd; but I never found any just Reason for it, unless it be to justify *Affectation* to the highest degree.

All I can say more must be in purport the same which Mr. *Dryden* says in His Preface to the *Rival Ladies*. *Shakespear* was the first who invented *Blank Verse*, into which the English Tongue so naturally slides, that in writing Prose 'tis hardly to be avoided.

68 *Licentia Poetica discuss'd.*

All Nations have their Customary Laws,
Which, grounded often on a secret Cause.
Amongst themselves erect set Forms of Speech,
And various Languages by Custom teach.

Now, as our *English Bards* thought fit of Old,
(u) In *Rhymes* APOLLO's Oracles t' unfold.
And by a Series of a long Descent,
Others conjoint, pursu'd the same Intent.
Why shou'd *One Man*, tho blest with Thoughts
Divine,
To his *new Turn* known Tracts of Wit confine?
Why change the Current of the common Stream,
(x) To Aggrandize a *Prose-Poetic* Theme?

(u) The Excellency and Dignity of Rhyme was never known fully till Mr. Waller taught it. He first made Writing easily an Art. First shew'd us to conclude the Sense most commonly in Disticks, *vid. pag. 40, 41.* which in the Verse of those before Him, runs on for so many Lines together, that the Reader is out of Breath to overtake it. The great Easiness of Blank Verse renders the Poet too luxuriant. He is tempted to say many Things, which might better be omitted, or at least shut up in fewer Words, &c. See more *ibid.*

(x) Mr. Dryden is pleased to use the like Expression relating to Blank Verse. *At most* (says he) *'tis but a Poetic Prose, a Sermo Pedestris, and as such, not unfit for Comedies; where I acknowledge Rhyme to be improper,* page 42 of his Essay (Nay, if you will take his Judgment, and perhaps now (*extinctus amabitur Idem*)---You will, tho if alive, You would have envy'd him, or slighted his Opinion,) He farther adds, *--Heroic Rhyme is nearest Nature, &c. being the Noblest Kind of Modern Verse. Blank Verse is acknowledg'd to be too low for a Poem; nay more, for a Paper of Verses: How much more for a Tragedy.* Those who would be farther satisfied in the Defence of Rhyme, had best read the Essay above-mention'd, and the Authors He there cites in Vindication of Rhyme.

(y) Nor can I all True *Pastorals* esteem,
Where the Expressions Coarse and Rural seem.
Damon with bellowing Herds, and bleating Flocks,
With Daphnis, Milk-pails, and the Shepherd's Crooks,
Are proper Language for a *Pastoral*,
But yet to give Perfection, that's not all.
Under the Rural Conversation ought,
Something to be most Exquisitely taught.
What Comprehensive Scenes of Innocence,
That quiet State does to Mankind dispence.
Whilst little Birds with amorous Delight,
Enchant the list'ning Ears, and charm the Sight.
Where anxious Swains in Melancholy Groves,
Own and *unbosom* their unpitied Loves.

(y) Some Writers of *Pastorals* think it enough to put Rural Expressions and Words, without considering the Design such Verses ought to carry with them. Thus some form a *Pastoral* into a Funeral Poem, whose whole Result can be no more perhaps than this, *viz.* To tell us that *Pan*, or a *Shepherd* of Great Quality is Dead; which is a very incongruous Application, in as much as the Noble Endowments and Qualifications of *Princes* and *Great Men* can never be suitably drag'd, as it were, into a *Pastoral Discourse*, or adapted to the Characters of a *Shepherd* or *Shepherdess*, and so in many other Cases, *vid.* Mr. T---s late *Pastoral* on the Admirals' beating the French at Sea, a pretty Place for a *Pastoral* on the Water—

Hinc placidis coeunt Immitia,—

Tho' now it oft in *Pastorals* appears,
 That *Corydon* can talk of State Affairs.
 Play the right *Courtier*, *promise and consent*,
 To do *ten Thousand Things He never meant*.
 Then to his Country-house again retire,
 And his fat Lambs, and wanton Kids admire.

(2) This unproportion'd Method I condemn,
 Which makes all *Pastorals* incoherent seem.
 Where, if with Genuine Stile, and Art compos'd,
 Surprizing Turns of Fancy are disclos'd.
Eclogues strange Raptures, and stupendious Charms,
 Seem to *abtrude* into the Reader's Arms.
 By which the Soul's *inveigled* to believe,
 No Pleasure can such Satisfaction give.

(3) This happens frequently, when a *Pastoral* is made to represent some *great Person*, under the Name of a *Shepherd* (an Incongruity I just now mention'd) contending for Superiority over his Brethren Herdsmen. Then he immediately is made to turn Politician to get the Better, or at least, to make good the Great Character the Writer of such *Pastorals* has invented. Now He that would stick to true *Pastorals*, let him consider, the Subject, the Stile, and Intent (if he can fathom it) of *Virgil's Eclogues*, and he cannot err in Imitation, though he may fail in attaining to that same Perfection. *Vid. Hor. Lib. i. Ep. x.*

Amongst the numerous Sorts of Verse we find,
 (a) *Burlesque's* the easiest Task of any kind.
 But a *Virgilian Travestie* to write,
 Or *Hudibrastic* Poetry indite.
 Requires quick Parts, and a sagacious Brain,
 For Thoughts, so devious from the common Strain.
 'Tis true, this Style is frequently essay'd,
 And pretty Schemes of *Choice Burlesques* are laid.
 But when the *Brat* into the World is brought,
 It proves th' *Abortive Product* of a Thought.
 The *Life*, the *Vigour*, and the *Spirit's* gone,
 And we enjoy but *Senseless Rhymes* alone.
 Such as wou'd hardly in a *Ballad* pass,
 Much less deserve the Fame of *Hudibras*.
 For *Solid Sense*, *Emphatic Turns* of Wit,
 BUTLER has so *inimitably* writ.

(a) *Burlesque*, as being a part of *Satyr*, cannot but be very easie (as I have observ'd elsewhere in *Considerations on Satyr*.) But then in our Age there are two such as are scarce to be *imitated*, which is *Virgil Travestie*, being a *Burlesque* Translation of two Books of *Virgil's Aeneis*: And a Poem call'd *Hudibras*, sufficiently known to all Mankind of any Literature, which is an *Original* hardly ever to be tolerably copy'd, containing such prodigious Efforts of Wit, and Solid Reason too, in Noble Expressions, couch'd in a Doggrel Dress, that it makes it too difficult to compose a Parallel,

Again, 'tis very difficult to make,
 True *Panegyric*, void of all Mistake,
 Either th' *Encomiums* are too mean and low,
 Or else the Characters too fulsom grow,
 (b) So hard it is to steer in *Middle Ways*,
 When we attempt that noble Subject, *Praise*.
 But when *Satyrical Wit* we exercise,
 We easie Schemes of Raillery devise.
 Prompt Nature flies precipitate to Ill,
 And strait envenoms the Poetic Quill.
 Whilst with Fatigue, and a *laborious Flight*,
 Commendatory Characters we write.

In *Burlesque*, most commonly *Raillery*, and Foul *Defamation* is publish'd, and presently call'd *Satyr*, and so let it pass amongst *Scriblers*, and common *Ballad makers*, but it's very disingenuous to insert Ill Language, or Vile Characters in *Poems*: What *Persius* calls *mordax verum*, as *Sat. i.*

————— *Teneras mordaci radere vero* ————— *Auriculas*
 And *Juvenal*, *Focos mordentes*. As.

————— *Conviva Foco mordente facetus*, *Sat. ix.*
 must be limited, as he directs. That is, you must be,

————— *Salibus vehemens intra Pomeria natis*.
 That is, says the Commentator, ————— *Non Rusticis, & inter
 baras natis Focis, sed urbanis, & elegantibus intra Muros Civitatis
 natis. Ibid.*

(b) The Reason of the Difficulty is plain, because you must walk direct in the middle Path, or else you would err unavoidably. Now that which creates this Difficulty, is most commonly the *Præpossession* in our own Judgment, because we are apt either too greatly to favour, or admire the Subject we have pitch'd on, as a *Fondling*, and therefore 'tis no wonder if *Passion* blind our Reason, and lead us astray.

(c) OLDHAM, whose Wit Satyrically shines,
By frequent Harshness blunts his Poynant Lines,
And his Rough Style discovers a Defect,
Butchering that Vice he neatly should dissect.
Like Rusty Swords, whose Points, tho' sharply
ground,
Both at one Time make and defile the Wound.

*Discit enim citius meminitque libentius Illud
Quod quis deridet, quam Quod probat, & veneratur.*

Hor. Ep. Lib. 2. Ep. 1.

Suitable to this, is that common Saying, *That Injuries are wrote
in Brass, and Benefits in Dust.* Such a Propensity to ill, is situate
in Human Nature.

Nitimur in vetitum———Hor. &

Dociles imitandis

Turpibus ac pravis Omnes sumus. Juv. Sat. xiv.

(e) Horace was an Author, so observant in Satyr, that *Persius*
gives him a Character fit for every Satyrist to imitate, that
would keep to the True Stile.

Omne vaser vitium ridenti Flaccus Amico

Tangit, & admissus circum praeordia ludit.

When as *Lucilius* seems to be tax'd as too rugged and severe.
Sale multo———*Urbem Defricuit,* Hor. Sat. x. And *Persius,*

———*Secuit Lucilius Urbem,*

Te Lupe, Te Muti, & Genuinum fregit in Illis, Sat. 1.

So, *Lucilius ardens*———*Infremuit.* Juv. Sat. 1.

Nor can I excuse *Juvenal* very off in his blunt Stile, beyond that
which a true Satyrist ought to use. Hence the old Commenta-
tors say, *Horatii Satyra inter Lucilii Satyram, & Juvenalis est
media: Nam & Asperitatem habet, qualem Lucilius, & Suavita-
tem, qualem Juvenalis,* tho' I cannot deny *Juvenal* to be an ex-
cellent Satyrist in the General,

Near

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Near as you can observe the *Literal Rhyme*,
 (d) *Altho* to deviate sometimes is no Crime.
 So that it strike the Ear with Parallel Sound,
 And with a similar Consonance rebound.
 For amongst Critics, 'tis a less Offence,
 To err in Sound, than *Martyrize* the Sense,
 Yet perfectly to be Methodical,
 That Deviation must be very small,

Those Poems justly please, which run so close,
 That fewer Words cou'd not be us'd in Prose.
 Yet *Proper Epithets* shou'd fill each Space,
 T' adorn Pathetic Lines, and add *Seraphic* Grace.

(d) This Observation some may explode, because they are apt to imagine that *Verse faulty*, which does not Rhyme exactly in the Couplet. But this is a great Mistake. For Poets of all Nations do take this Liberty uncensur'd, yet not so as to make a Rhyme of *Brains* and *Stairs*. But there is one sort of Rhyme frequently made use of, which I presume ought not to be allow'd, which is when a *Verse ends with a Participle Angliciz'd from the Latin Tongue*, v. g. *Invincible, Untractable, Docible, &c.* Now 'tis a great Mistake to make them a Rhyme to any thing indeed, for they can never make a Sweetness in the Verse, or Harmony in the Sound, parallel to another Monosyllable, or final Cadence. It may do (as it oft is) in *Miltonian Verse*.

Amongst

Amongst irregular Forms of Proper Verse,
Select not **Four-foot Metres** to rehearse.

(e) Trophies of *Bleinheim*, or *Ramillia's Plain*,
Or the *unparallel'd Success in Spain*.

Where *Barcelona* was compell'd to yield,
To such inferior Forces in the Field.

But in *Burlesque*, or in a *Jovial Song*,

The Nimble Muse trips merrily along.

Four-Feet run well enough in pleasant Ways,

And carry Ridicule sufficient Pace.

Next to these Blemishes I justly blame,
As in all *Epic Compositions* lame,

(e) These are too lofty Subjects for *Four-Foot-Measures*, and are as inconsistent as Tragedies in Comical Dress.

Verfibus expeni Tragicis Res Comica non vult.

For, *Res geste Regumque Ducumque & Tristia Bella*
Quo scribi possent numero monstravit Homerus.

Hor. Art. Poet.

Yet now and then we have a little *starrer in Poetry*, that in *Four Foot-Rhymes*, or *Hudibrastic Metre*, attempts to talk of great Things in little Verse. But these ought to be confin'd rather to some *Love Sonnets*, and *Merry Lyrics* for *Diversion*, than be foisted into a *Noble Poem*. Perhaps in a *Dithyrambic* they may be acceptable.

Mr. Dryden in his *Essay on Dramatic Poetry*, p. 41, quotes *Aristotle's* Judgment on this very Head, in relation to the writing of Plays, *which should be writ in that kind of Verse which is nearest Prose*, meaning *Comedies*; and the Verse Mr. Dryden cites for such, are *Iambics*. But he that considers *Ancient Poetry*, must be very critical to tell me, why *Sapphies*, *Alcaics*, especially *Anapestics*, in which *Aristophanes* wrote, are not as near *Prose* as *Iambics*? of which see more in the Pref. pag. 7, 8.

(f) A Six-foot Line, spun with too long a Thread,
False Notions from the *Latin Poets* bred.

For now, such *out-stretch'd Numbers* over-do,
As much as Those that are too mean and low.

They may indeed produce a pregnant Style,
But those Mens Notions seem to over-boil.

Who, unconfin'd to common Limits rove,
And with stiff Zeal, *exuberant Methods* love.

Thus, when two Party-colour'd Jockeys strive,
Which at the distant Goal shall first arrive.

With manag'd Speed the artful Riders try,
Who shall the swift Competitor out-vie.

Then such as over-strain their forward Steeds,
Pressing Them more than Expedition needs.

Tho' they gain Ground at first, oft Breathless fail,
And Those who ran most *warily* prevail.

(f) *Six-Foot-Verses* in *English* answering *Hexameters* in *Latin*, are not to be made use of throughout an whole Poem, according to the *Laws* of *English Poetry*, only this Difference is laid hold on by some of our *English Poets*, viz. That *Hexameters* consist of *Dactyls* and *Spondees* in *Latin*, but in *English* they consist of *Troches*, *Iambics*, or *Spondees*; Mr. *Dryden* in his *Essay* especially, confining Us to *Dissyllables*; tho' I think without Reason, as I observ'd elsewhere. For it is in my Opinion a great Error, not to account the Words *Deficient*, *Ungenerous*, *Equivalent*, &c. to be *Dactyls*, rather than any of the fore-mention'd Feet. I am sure It makes the Verse run much sweeter than if the Syllables were cut off by *Apóstrophes*.

(g) SPENCER, in this unfortunately Great,
New Shemes erected, old ones to defeat.
But, like *Miltonian Verse*, they pleas'd but few,
And Those Perhaps, because the Schemes were
New.

(g) It was fit I should name some Poem of this Nature, which is *Spencer's Fairy Queen*, wrote in Imitation of the Old Latin Poets, with *Hexameter and Pentameter Verses*, which some in this present Age pretend to imitate. But the Grace of that Poem seems to consist more in the *Design*, than *Curiosity of Rhyme*, or Expressions; Not but that in the Times when he wrote, viz. between 1530 to 1596, (at which Time he dyed) I have no Reason to doubt but that it was an *Approved Poem*, tho' now *unwarrantably* imitable, without Affectation of treading in the Steps of Antiquity.

It is a common Mode of Affectation (as I may call it) when a Man sets up a New Opinion, first by Arguments to endeavour to confute the Old, as absurd, and if he cannot do it, to ridicule and expose it. All Poems of *Antiquity* being seldom valued, as *Horace* says,

Si meliora Dies, ut Vina Poëmata reddit,
Scire velim pretium chartis quotus arroget Annus:
Ep. l. 2: Ep. 1.

So that we see it is natural enough to carp at our Predecessors. But this is a Grand Mistake, when we see not just Grounds to do it, wherefore take this Rule, when a Poem has pass'd the Test of several Ages, Antiquity ought to give it a more commendable Character, than be a Blemish to it. But if the Language alter, as it may, it then loses its first Grace, and by Time will cease to be Good Poetry, tho' It may still abound with Sound Sense and Solid Reason.

(b) Nor can I silently *Translators* pass,
 Of late a mighty and stupendious Race.
 Who, to avoid the rendering Word for Word,
 Seldom so much as with the *Sense* accord.
 Either the tuneful Lyre o'er-strain'd they crack,
 Or put the Original upon the Rack.
 To make it speak in Language of their own,
 Some Meaning to the Writer never known.


(b) It has been a very controverted Question amongst the Learned, *Whether our Translators from Other Languages did more Hurt or Good?* I must confess, I look upon it as a *French Mode*, That Nation translating all Books almost whatever, at least, all of any Value, into Their own Tongue, to make it a Kind of Universal Language; This Attempt is suitable to the Character of their Great Master, who wou'd perhaps be Universal Monarch. But if we consider how hard a Thing it is to *translate well*, and not lose the *Spirit* and *Purity* of the *Original Language*, such Endeavours may be in some Measure commendable, but can hardly attain to *perfection*. In some few Lines and Expressions we find the Translation to exceed the Original, as may be cited in many Verses of Mr. Dryden, in his Translation of *Virgil*, but then take the whole together,

For as ——— *Non verbum verbo curabis reddere fidus*
Interpres ——— So Centones farcire leve est.

Translating ought to be elegant in Both Languages, if possible, and never lose wholly the *Sense* of the Original.

Yet

(i) Yet that's not all, too oft with wretched Rhymes,
Or Nonsense doubling their enormous Crimes.
The Author's forc'd by these ungenerous Ways,
To own the spurious Issue and Disgrace.
Or in Defence, to raise his Native Head,
And bid the Reader, by *Delusion* led,
The *Primogenial Lines* inspect and read.



It is a very hard matter to keep exact to a *Translation*, altho' many appear so conceited, as to think it possible to out-do the Original in any Language. I confess, the Power of Invention is very great, and *sometimes* it does happen, as I just now observ'd, that a *Translator* exceeds the Original; but then it must not be in a *Virgil*, *Horace*, or a *Juvenal*, whose Original Beauties I could never yet meet with *fully imitated*, tho' the *Translators* had *very often fine Strokes*, shewing admirable Lineaments, but *incomplete* where the whole Piece was survey'd.

(i) Wherefore I look upon *Paraphrastic Translations*, the most Eligible in our English Tongue, because the Authors tell you at first Sight what you must expect, which is in Effect, as to say, You will have the Sense of the Original, and his own Thoughts and Expressions superadded, which may turn the Poetry to Advantage and Delight, according to *Horace's Rule*

Et prodesse volunt & delectare Poetae. Hor. Art. Poet.
But then we must use this Caution, not to leave our Original in the Lurch, and call that *Paraphrastic Translation*, which we make wholly a *Piece of our Own*; I forbear Particulars of this Nature, tho' obvious enough in our English Poetry.

Most

(k) Most *English Lyrics* incompleatly write,
 As their wild Fancy springs with different Flight,
 Here *Anapests* with odd *Iambics* join,
 And there *Anacreontics* crowd the Line.
 Then *Sapphics* mix'd the Composition fill,
 To make a Medly *eminently ill* ;
 Yet these pretend a Right to claim the Bays,
 Altho' *elaborately Dull* in Lays.
 Seek for their Muse a Tutelary Guard,
 Under some *Grecian, or a Latin Bard*.
 But to what end ? Their Umbrage can't excuse,
 Nor yet support an *English Lyric Muse*.

(k) It is strange to me, That the Notion amongst *some* should run to high, as to commend Lyrics above all other Poetry. The Great *Scaliger* is said to be so enamour'd with the 9th Ode of *Horace*, lib. *Carm.* 3. That He is reported to have wish'd Himself the Author of it, rather than be made a Prince, or to that Effect. Now for my part, I cannot find out that Excellence in That Ode above all the rest. I look upon Od. xxii. l. 1. to be as Natural and as Good as the Other in Style and Expression, besides some others I could name. As to the different Feet or Measures, of which they are compos'd, I have said enough in the Preface already, and shall add only this Inquisitive Demand from my Reader. How comes it to pass that We pretend not to a set Number of Feet of different Length and Measure in *English Lyrics* as the *Ancient Greek and Latin Poets* did ? If We will write *True Lyrics*, let us state our Measures and Distinctions of Feet, as the *Ancients* have done, but we never yet did.

In short, 'tis vain to justify the wrong,
 LYRIC with us is nothing but a Song,
 Wrote with what Numbers we imagine fit,
 Which the **Tune only** makes ingrate, or sweet,
 But an *Horatian Majesty* of Style,
 By every Line proves The Poetic File
 Has wrought a polish'd Brightness in each Ode,
 Worthy the Praises of the *Delian* God.

(a) *Horace* seems to be the first *Lyric Poet* in the Roman Language, as appears by his own Words, *Carm. lib. Od. 2.5*

*Dicam insigne, recens, adhuc
 indictum ore alio.*

Carmen Lyricum, quod Primus Latinorum protulit, says the Expositor. Now as it manifestly appears, that *Horace* has most excellent Thoughts and Expressions in his *Lyric Poetry*, not in the least Inferior to those in the other Parts of his Works; with what Confidence can we presume to call our Common Songs, *Lyric Poetry*, as some do, when as many times, poor, low and mean Expressions, are cloath'd in the Garb of a Good Tune, to make 'em tolerably pass the Reader's Approbation, at least be read with Patience? As to the *Lyrics* in the *Greek Tongue*, viz. *Sapphics, Anacreontics, &c.* I doubt not but *Horace* by that Pattern first form'd His, and adorn'd them with that *Graceful Elegance*, they bear in the *Roman Language*. I wish I could see some Bold Imitator endeavour the like in *English*, tho' if He be debarr'd the Ornament of *Rhyme*, I can't tell which way he can go about to convince the World that Any such Composition will be a *True Lyric Poem*, or indeed deserve to be call'd Verse. ||

H

What

82 *Licentia Poetica discuss'd.*

What *Genius* can a Parallel invent,
Such *unexempl'd* Forms to represent?
Centaurs as soon their Ghastly Figures can
Change to the Image of a Graceful Man,
As *English Bards* attain such Height of Thought,
Verse with such Turns, such curious Texture
wrought,

(a) As wrap'd in the *Aenusian* Poet shine,
Where Sound with Sense concurs in every Line
Thus most *Poetic Liberty* we find,
Is but *Licentious Roving* of the Mind.

(y) Mr. *Dryden*, as I before hinted, pag. will have us confin'd to *Iambics*, *Trochees*, or *Spondees* in all *English Poetry*, but I hope I have prov'd him under a Mistake. I think *Anapests*, and *Tibrachs*, &c. ought as well to be allow'd. I cannot see how an *English Lyric Poet*, (of which Mr. D——ffy challenges Preheminence, which I allow, if He means *Himself* to be the best Inventor of Words of a Song proper to the most Difficult Tune imaginable,) can write under the Umbrage of any Greek or Latin Poet whatever, the Measures and Feet of Both being so vastly Different, and for several other Reasons mention'd in the Preface.

(b) MUSE

MUSE, too indulgent, who cou'd hope to see,
 In such unpleasant ways a Guide like Thee?
 Thy Being sprightly, and more free than Air,
 Yet Condescending with a generous Care,
 To lead the humble Bard, and hear his Pray'r.
 His Subject Low, more Weak his Natural Force,
 But yet Thou steadily hast Steer'd his Course.
 He in this selfish Age, these witty Times,
 Seeks only to be *Honest* in his Rhymes;
 Confining Fancy to those Rigid Laws,
 By *Truths alone* to justify his Cause.

(b) As I have concluded the first Book with a *Poetic Digression*, so I thought fit to finish this, in imitation of *Virgil*, and other Principal *Latin Poets*. But amongst all the Rules of Poetry, I much wonder *Horace* should not give us one, *where and when Digressions are proper*, but leaves us to imitate himself and others, rather than prescribe Dictates concerning it; 'tis true in the General, he says, *Art. Poet.*

Singula quæque locum teneant sortita decenter.

But then he tells us not where this *Locus* properly is to be fix'd, whether after any *Great Man's Character* is describ'd, or whether after some Description of a Battle, or the like, or where there seems to be a *final Conclusion of one entire Act*, according to *Aristotle*, and my own mean Opinion.

84 *Licentia Poetica discuss'd.*

(c) Now Soar aloft, and in the upper Sky,
Like the fierce *Falcon*, or the *Eagle* fly ;
Spy out a *WALLER*, or a G---TH inspire,
Find a fit Object for thy Heavenly Fire ;
And then *Descend*, directing *The* bright Soul,
To what may this corrupted World controul.
Show the full Force of True Poetic Rage,
And *Shame with Honest Verse* the harden'd Age.

(c) I think I need make but little or no Remarks on this Paragraph, seeing it is but an Example, which way, and on what *Wings* in Poetry *Flights* ought to be made, in Allusion to *Horace* in his *Art. Poet.*

*Non sic Incipies ut Scriptor Cyclicus Olim
Fortunam Priami cantabo & Nobile Bellum,
Quid dignum tanto ferat Hic Promissor biatu ?*

This is a fault nevertheless frequently committed by our *English* Poets, and on this pretence too often, viz. That the Reader (say They) being tempted in the beginning with Noble and Lofly Lines, will be Prompted to read the Poem through, which perhaps He would else despise. This I confess seems a good Argument for a Bookseller, who would catch his Sudden cursory Reader to buy the Poem, but when He finds the Author contrary to true Judgment and Reason, has not, as the *Dispensary* says---

Learn'd to rise in Sense, and sink in Sound.

He must give *Persus* his Character, Sat. 1. to the very Beginning

*Spumefum & Cortice pingui
Ut ramale vetus prægrandi subere coctum.*

F I N I S.

T H E
A P P E N D I X :
O R, A
Political Essay.

IT is probable, I may be look'd upon as indiscreet, for speaking so freely of the present Times ; it may be taken for granted from those Lines, with which I conclude, that I take the Age to be very Corrupt ; and yet, perhaps, I may be more censur'd for recommending the necessary Work of Reformation to the Poets,

It will pass for Poetical Frenzy, to expect from the Bards, what neither the Priests, the Lawyers, nor Ministers of State can effect ; yet, were there a Genius, suitable to what I could propose, I am sincere enough to own, I expect more Good from an Excellent Poem, than a Sermon, or a Proclamation against Vice.

I must explain my self, that I may not be thought to want due Respect for the Great Characters I have mention'd ; but the Difficulties, under which our Divines labour, at this Time, is part of the Corruption of the Age I complain of. For true it is, Their Instructions are receiv'd with Prejudice ; The Laity are against Monopolies in Religion, as well as Trade ; and, when Societies of Men are Incorporated and Agreed, in all Points, to maintain their own Notions and Practice, as only Good, and to find Fault with the Method and Opinions of all others ; such Appearances of Combination call their Sincerity in Question, and Those, who do not rightly consider the Necessity of Agreement, Order, and Church-Government, are apt to indulge themselves to unjust Suspicion : And it does not a little contribute to the Decay of the necessary Authority of the Priesthood, and of their Credit, when it appears, that where the Christian Religion is established, there is more Book-Labour every where, and more Pains taken in all Places, about maintaining the Forms and Constitutions of a Church, and the Rights and Grandeur of Church-Men, than in recommending the Purity, the Divine Morals, the true and humble Simplicity of the Christian Faith.

Those, allow'd to study the Laws of a Country, from them one might naturally expect Reformation, in what were wanting, and a strict Defence of the just Laws in Being ; but, to the Shame of Modern Constitutions, it is quite otherwise. Shall They, who live by the Ambiguity of Statutes, explain and reform them ? Shall They, who are entituled to better than the Tithes of Mens Estates, by the Contention of Pretenders, contrive, that Titles to them may be made clear and certain ?

If we have our Eyes upon Ministers of State for Reformation, they have a great deal of other Business commonly upon their Hands ; but in this Country,

it is become almost impossible for them to be free Agents: Factions force Great Men in the State, as Storms at Sea compel the Pilot, and those who should steer, are too often driven, in such a Tempestuous Age.

Now, if the Poet be capable of giving a lively and moving Representations of Truth; if there appear an Honest Boldness in his Writings, accompanied with all the Arts of Decency; if he can avoid Roughness, and what may give Exception, and yet keep up the proper Spirit, what Advantages has He, who can *please*, and at the same time, *instruct*? His Reader is prepossess'd with no Jealousie; he pleads freely for Virtue, and manages his Cause without a Fee; He receives no Tithes, but from *Parnassus*; and therefore the Poet thinks himself well paid, if he be prais'd, tho' starv'd, which is generally his Fate.

Alas! there is little Sincerity to be expected in our Days, but from the Poet, who can starve, or from the Philosopher, who wants nothing: But Philosophers are not attended in their Schools, as in former Ages; and a very Wise Man, speaking of the *English* Humour, and the present Time, was us'd to say, *Any other might possess the Power of Passing Laws, and making Sermons, provided to him were reserv'd the Privilege of publishing Plays and Ballads.*

Since, in all Times, Verse has had such powerful Charms, and that Men at present seem to live in a State of Rebellion against all Formal Instruction; might it not prove of great Use, if such a Genius, as could so agreeably shew the Cabals of a College, would undertake to Represent and Satyrize the dangerous Factions of the State?

In a Word, whether in Verse or Prose; whether in Sermons, or Speeches; whether in Parliament, Pulpit, or Coffee-House, the Business of the honest Priest, or Lay-man, ought to be, The suppressing Faction and

Party ; and to this Purpose I would have employ'd the Ballad, the Satyr, and even the most Majestic sort of Poetry.

A Discourse of this kind may seem foreign from the Subject of my Little Book, and some may think it oddly tack'd to it ; but it shall suffice for an Excuse to me, That I think it not improper to recommend this Theme to the Poets, and I will endeavour to shew them, and all other Persons whatsoever, the strong Motives I have to this honest Solicitation ; and surely, Her Majesties most faithful Friends cannot but wish, as the highest Increase of her Glory ; that She, having united Kingdoms, and brought *France* to Reason, may be able to compleat as glorious a Work, as either of the other, I mean, the subduing Factions in her own Kingdom.

Upon this Subject, there will be an indispensable Necessity of taking Notice of the common Terms of *Whig* and *Tory*, those idle and impertinent Names made use of, to distinguish and divide, almost in equal Parts, the Members of this great and wealthy *Monarchy*. These Terms, that are only kept up by the Place-seekers, a few Artful and Designing Men, to delude the Well-meaning, and to guide the Crowd, into Measures, which alone contribute to their own Ends.

I cannot but set down, upon this Occasion, a Passage in a most Excellent Book, writ by the Reverend Dr. *Lucas*, a Book, where Divinity, Philosophy, Reason, and True Politics, are united with a wonderful Sincerity and Force. He speaks *feelingly* to the present Purpose, and as one detesting that mean Character, so common in this Age, *The Tool of a Party*, well knowing the fatal Consequences of it to the Publick.

The Author, in *Page 60. Lib. 2.* speaking of the Happiness of the *English* Country Gentleman, and of the Virtues and Qualifications, proper for the Station and Share of Business to which He is born. He ought (says he)

he) to be endued with Knowledge, that he may be constant, resolv'd and vigorous, through the whole Course of his Life, and in his Conduct in Publick Affairs. There is no Fortune that Knowledge better becomes, or, that stands more in need of it, than a Gentleman; without it, an Estate is rather cumbersome, than useful; and the Ignorant Owner must be the Tool, or Instrument of another's Ambition or Interest: The best that can befall such a one, is, if he have the Luck to light into good Hands, and join himself in a right Party, he may be the Appendage of some Other's Fortune, the Shade and Umbra of Another, who intercepts the Smiles and Thanks due to him. He may, in a word, talk and act by the Sense and Reason of his Party; this is a poor and contemptible Condition, to a Man of Birth and Fortune, to be incapable of employing or improving the Advantages he is born to, and to be only the Prey, or Tool, of the cunning Avarice, Ambition and Passions of Another.

If our Country-Gentlemen would duely consider, and lay to Heart the Contemptibleness of the Character describ'd; how thin, in a little time, wou'd those Squadrons be, by the Strength of which the Heroes and Leaders of the several Parties, have forc'd themselves into Employment, prevailing in their Intrigues, to the Interruption of the Public Peace. Are not Endeavours to unite a divided People Christian and Reasonable? Are not hearty Wishes that Charity and Moderation might take place, instead of Malice and Contention, commendable? If there be Authority in that Text of Scripture, that *a House divided against itself cannot stand*, surely, upon these Grounds, it is evident, that the Honest Man and Well-wisher of his Country, should endeavour to calm and lay all Storms of Strife, as it is plain, that those who inflame Divisions, are public Enemies.

Those, who in Verse or Prose, would attempt the noble Work of exposing our present Factions; Those, who would unite a firm Body from the Extrems of either

either side, the only *Humane* Means to preserve our *English* Constitution, They must write of both Parties with the utmost Impartiality ; They must be content to please No-body ; a hard Fate indeed ! that it is impossible truly to serve the Whole, but under the severe Penalty of *offending All*. But, above all things, they shou'd not apply uncharitably those Common Reproaches, which both Parties object to one another ; and, in my Opinion, with great Injustice : There is nothing more ridiculous, than to suppose, the *Whig* Party Enemies to the *Church of England* ; nothing more unfair, than to suppose the *Church* Party Favourers of a *French* or *Jacobite* Interest.

The plain Truth is, Both Parties are Favourers of their own Interest ; and, finding their Forces pretty equal, Those, likely to be *Generals* in the War, promote it, and a few *Juglers*, as they are justly call'd, of either Side, introduce and encourage all that foul Play, by which the Nation is brought into the utmost Hazard.

I shall endeavour to set Matters in a fair Light for a better Pen : Heaven direct the Orator ! or may the Divine Muse inspire the Poet. And this, in the first place, by examining some part of a *Pamphlet*, which came out just before the Elections to the *last Parliament*, the Title of it is, *Advice to the Electors of Great Britain, occasioned by the Intended Invasion from France*.

A more virulent, unseasonable, and mistaken Paper, never appear'd in Public, and therefore it ought to be expos'd ; I shall take the like Freedom, when I come to represent the Extravagancies, Partialities and Mistakes, of the other Side.

There can be nothing more certain, than that the French wou'd never have undertaken their late dangerous Expedition for Scotland, if they had not receiv'd great Encouragement. Thus this Author begins, and I conclude, all thinking Men agree with him in his Opinion. He proceeds to insist

sist, that large *Promises of Assistance* may have been made from England, as well as Scotland. This, perhaps, may likewise be true; and it were happy for the Nation, if the Discovery were made, by *whom*. What he further urges, is in order to fling the highest Aspersions, upon a considerable Party in Britain; neither can it be doubted, that Her Majesty has other Thoughts of the Church, of which She is Member, and Head, and against whom the Venom of this Paper is directed, than to suppose the Members of it, Inviters of the *French Religion* and *Tyranny*. Do the *French King's* Circular Letters? Does the Queen's Gracious Speech, mention any thing in Relation to the *English*, or to be apply'd to the Church Party, as the Author would insinuate? Do they not plainly refer to the *Scotch*? Who have been so us'd, as if purposely to prepare 'em for the late Expedition; when they were like to be surpriz'd in a Condition incapable of Resistance.

But whoever takes this and other Public Papers into Consideration, with the Endeavours of some Private Men and their Creatures, will soon discover, that the Design was, by all Methods and Arts, to fling the Odium of the *French Invasion*, upon those of the *Church of England*; who have nevertheless agreed, with equal Chearfulness, to give such vast Sums for the War, who have with the same Readiness, given the Security of Oaths to the Government, and confirm'd their Allegiance with their Blood, against the Common Enemy.

It is plain, *Party Scriblings* shou'd be prevented, if possible, or expos'd, since UNION alone can save us. It is evident, no Party-Drums shou'd beat, but those only to raise Her Majesties Soldiers for the Field, and not Combatants, for a *Parliamentary War*. And this should the sooner be consented to, by all Parties, since they signify little to those who have the Power to Elect. As to Elections, alas! no Papers are Significant, but *Bank-Bills*, to those who have Votes. As to
all

all others in this Age, we must give them to understand ; the Business comes on so quick, and is so well apprehended, they have no Time to read, and their Judgments are better directed by what they *feel*, than *hear*.

But surely nothing can be more vain, than to solicit Electors, in Favour of *Whigs* or *Tories* at this Time, since it is hardly to be maintain'd, there are such People now subsisting : The *Tories* have long since renounc'd their Scruples, and the *Whigs* for a long time have suspended the Execution of their Principles ; when the *Matter* is failing, of which they are compos'd, how can these Parties exist ? Our Author agrees, the *Queen* the best of Princes, and our Administration Good ; if so, the *Tories* cannot shew their *Passive Talents*, and the *Whigs* cannot find fault with, or correct Ministers.

However, since great Pains are taken to make *Parties* continue on Foot, and with a plain Design to impose the Tyranny of Numbers and Factions ; even further, perhaps, than over the Members of the Church of *England* ; since our Author, to make short Work, confines the Choice of Elections to those who are call'd *Whigs*, (in which Direction he shews some Sincerity, since the Name is all that remains) since he gives a very just Motive to such a Choice, were it to be taken for granted, that the *Church Party* have been, and are always ready to invite a *French Invasion* ; it becomes highly necessary to consider his Arguments and Proofs.

The strongest and truest Arguments in this Age, are not to be deduc'd from Mens Principles and Professions, but from their Interest and Circumstances ; upon these Premises I shall argue, towards the Discovery of Truth. There were *formerly* very Essential Differences betwixt *Whig* and *Tory*, and there were as strong Reasons *then* to divide into Parties, as now to unite. If it is possible, I will state this Matter fairly, when I have

have sincerely given this Hint of my *Principle*, which no way inclines to *Passive Obedience*. It is my Opinion, the Public ought never to suffer longer, in any kind, than till the proper Remedy may be applied.

I shall then define the true and proper *Tories* to be those, who were dispos'd to endure the Mismanagements in the latter End of King Charles's *Reign*, and the more violent, but *perhaps* less dangerous Measures, taken by King James, upon his Accession to the *Crown*: They were a *Court Party*, who, with *sleepy Eyes*, and *drowsie Understandings*, look'd upon the growing Greatness of France in one *Reign*, and the Dangers of *Popery* in the other. The *Whigs* gave the proper Opposition to *Both*, and would have prevented those fatal Disorders, which at last compell'd both *Whigs* and *Tories* to take up *Arms*. The *Tories* thus dispos'd to endure Pretended Religion, and *Passive Obedience Principles*, but good Places wonderfully confirm'd their submitting Consciences; we have since liv'd to see the Rigid *Whigs* not incapable of Mollification; and it appears daily, that *Place* and *Pension* are *Drugs*, which have the same Effect, whether prescrib'd by Dr. *Garth*, or Dr. *Ratcliff*; and the Case is now known to be much alike with both Parties; *neither suffers*, but when paid for *enduring*; and *both rebel*, when hard press'd and injur'd.

But this Matter must be otherwise stated, as to our present Circumstances; and we must now set the Affair in another Light, before a right Judgment can be fram'd, or so hard a Sentence suffer'd to pass on so great a part of the Nation: No less is pretended, than that the *Tories*, so call'd, or the *Church Party*, should be look'd upon as less concern'd than others for the present Queen, or less active to preserve their Religion and Liberty; and yet this is a gentle Charge, compar'd with what the Good Nature of this Author would suggest.

To

To be well appriz'd, and ready for Judgment, in this Case, we must consider whether there is no difference betwixt *enduring what we dislike*, or *taking Pains to procure our own inevitable Ruin*; whether there be no Difference betwixt *running Hazards to shake off Tyranny*, or *running Hazards to procure Slavery*. Is there no Medium? must a Man be capable of *suffering Martyrdom for his own*, or become an *Introducer of a Foreign Religion*?

No less is the Difference betwixt the Circumstances of the *past* and *present Tories*, than betwixt these Instances propos'd, no less different is the Practice betwixt the *old* and *modern Whig*; yet this exact Reasoner, from the Practice of a Set of Men, in *some Circumstances* would infer the like Inclinations in *others*, though the Case is quite different, and pretends to determine, like an Oracle, when *even the Men*, as well as *Circumstances*, of Things, are chang'd. Where are the Men who invade Charters, and violate Corporations? Where are the Men who interrupt the Course of Parliaments? Who are the Men, who may be said to countenance Popery, by living like *Atheists*? Who are the Men, possess'd of Places, who flatter Ministers and Favourites, and enjoy their *Bribes* and *Favours*? Shew me these Men, and they shall be call'd *Tories*, allow'd to be such, as the People should avoid and suspect: But what can be said, when this Application is endeavour'd to be fix'd upon those, who can hardly be said to have liv'd in *King Charles's Reign*? who have had no Share in the Projects of *his Successor*? The Men now in Question, have run through a Parliamentary Course of twenty Years, giving or paying five or six Millions Annually, for the Support of their Religion and Liberty, in Opposition to *France*, and the Pretended Offspring of *King James*, whom they *abjure*, not only for the Present Queen, but in Favour of a *Foreign Branch*, establish'd by *Parliament*; having lately, but in vain,

foli-

solicited for the Presence of the *next Heir in England*; a strong and violent Presumption, which *our Author* has omitted to give, why such Men shou'd be adjudg'd Inviters of the Pretended Son of King *Jawes*, to this Rash and Ill-grounded Attempt upon *Scotland*.

But, supposing the *whole Set* of Knaves or Fools, all these *Primitive Tories* in Being, wou'd any Reasonable Man pretend to think, that *J---ries* himself at the Head of 'em, were capable of what is pretended of those Persons, against whom this Paper is directed? If they suffer'd a *Popish King* upon the Throne, undoubtedly descended from the *Royal Family*, does it follow they must endeavour to depose a *Protestant Princess*, possess'd of the Crown? or to invite a Person, *doubtful* as to his *Birth*, but *known* a *Papist*? Is it a Consequence from any thing they said, or did, in those Times, that they must *now* take up Arms, under an Easie and Regular Government, against the *best of Queens*, to run the Hazard of such an Experiment? Suppose the *Tories*, formerly misled by *False Hopes*, and by *Real Pensions*, inclin'd by some Scruples and Fears, to temporize and acquiesce, is it a necessary Consequence, they must *now* make dangerous Efforts, at the Perils of their Lives and Fortunes, to change a *Parliamentary* for an *Army-Government*? and does it follow, because trusting to Providence, they wou'd not take up Arms, against a *King* they had sworn *Allegiance* to, that they must introduce *Foreign Arms* into their *own Bowels*, to dispossess a *Protestant Queen*, establish'd by *Parliament*, and to whom they had bound themselves by *Oaths*, to whom they are to submit, by those very *Passive Principles*, which they pretended, in Excuse for their *former Actions*?

This is enough to acquit those aim'd at in this Pamphlet, and to let the World see, what Opinion, with Justice, ought to be fram'd of the Church Party, to which the Title of *Tory* is misapply'd, since their

con-

continued Actions shew, they are quite different in Practice and Principle, from those Men to whom that Name was *formerly* given, and, who only submit *now* to be so called, for Distinction, and in Opposition to the *Whigs*. This is no Age, where Men of great Estates will run Hazards for the Rights of the Crown, and Princes do not apply to those, who can hardly be persuaded, and are of no Consequence, when obtain'd: But the *French King* has often engag'd to no Purpose, the *forward* and *needy Jacobite*, and cannot but be so well instructed at present, as to know where to make *better Applications*, if not sensible that *all* are *vain*.

I now come to the Impartial Consideration of what may be truly objected to the *Tories*, but first must say a Word or two concerning the True and Noble Principle of the *Old Whig*. Nothing can compass what I aim at, but stating Matters fairly on all Sides, that when the Necessity of Uniting is evident, it may likewise appear, from what Extreams and Prejudices both Parties must recede, to come to that happy State, to those Measures of Moderation, on which the Safety of these Kingdoms does so entirely depend.

It were very unjust, if the Nation did not retain a due respect to the true Whiggish Interest, as before stated, and allowing all that can be said in Favour of the *Tories*, it amounts but to this, that they did not obstruct, but that some of them joined in the Revolution, which may justly be allow'd the Rescue of our Religion and Liberties.

In what a sad Condition had the Submitting and Passive Principle left these Kingdoms, had not a more active, a noble and freer Spirit animated another sort of Men.

What Principle more Noble, what Practice more Heroic and Upright, than that of the *Old Whigs*, Champions for Public Liberty, struggling, as *Jacob* with

with the Angel, against Kings and Ministers, and their Arbitrary Proceedings, at the Hazards of their Lives and Fortunes, not to be stop'd or slacken'd, by any Preferments or Rewards.

These Men were constantly at the Head of a Country Party, they knew what was due to the Crown, but had no Correspondence or Dealings with Concubines, Favourites, or Ministers ; they were Petitioners for nothing but Parliaments.

But to what Uncertainties are Human Affairs expos'd ! What if our Cordial prove our Poison, and even Frequency of Parliaments (judg'd the Sovereign Remedy to all State-Distempers) grow pernicious, and the Cure to many Evils proves it self a Disease ?

At what time was it that the *Whigs* establish'd a Reputation yet so dear to the People ? when Parliaments were held upon Necessities so urgent, both on the side of Court and Country, that the Crown was obliged to all reasonable Concessions, and the People necessitated to manage the Critical Opportunity in making Choice of the Greatest and Ablest Men to serve in Parliament.

Nothing could then tempt or byass the Affections of Electors, who, for one Opportunity of Getting, had lost for ever (by an improper Choice of Representatives) the Constitution and Liberties of their Country.

Then were chosen those *Whiggish Heroes*, to be remember'd for ever with Veneration. Then Great Men cou'd afford to spend, for once, Incredible Sums, only in the View of opposing Court-Measures, and keeping the Government on its old Foundation ; then it was easie to distinguish the true Patriots, and the Nation had a suitable Dependence on them.

This is a Subject must be touch'd tenderly, but when the Possibilities of Getting are frequent and certain,

those who are corruptly dispos'd, may look upon those Opportunities as Estates, which at fix'd and appointed Seasons, bring in a known Profit.

When the Occasions come on too quick, and are often repeated, the Persons who spend their Money, must be suppos'd rather to do it for Private, than Public Advantages. Few Men will be thought generous enough to seek often the Occasions of doing *themselves* Hurt, only to do the *Public* Service.

In a Word, if it may be allowable to exhort the present Age, to animate Posterity by the Example of their Ancestors, let it be consider'd, what great Things were obtain'd for the People, by their Representatives, in the few Opportunities they had of Meeting, in the Reign of King *Charles II.* and whether, in a continued Course of twenty Years in Parliaments since, any such Effects have follow'd, even upon the Disposition of the most Immense Sums that ever were given.

Upon the *Revolution*, we had a faint Repetition of our Rights, in such a manner, as rather weaken'd our Original Pretences : A Triennial Parliament was accepted of as a Favour, instead of an Annual one, which was our Original Contract. It were hard to produce any Instance, in which the Public or Private Persons, are the better for any Concession from the Crown, for these last twenty Years, unless it be the unpunishable Condition obtain'd by the *Peers*, and the frequent Opportunities given to the *Commons*, of *usefully* shewing their Abilities.

But after all, for my share, I am satisfy'd, and shall entirely acquit the Givers of *Millions*, upon this single Condition, That they never approve a *Peace*, but such a one as leaves no Pretence for a *Standing Army*, when the War is over.

Now,

Now, if the *Whigs* of this Age wou'd give true Proofs of their Legitimacy ; if they are, or would be thought, The true Offspring of those Great Patriots of old, known by that Character ; Let them quickly convince the World of what may be expected from them ; let them, in Proportion to the six Millions given to the Crown, provide for the Safety and Interest of the People, by obtaining such proper Measures to be taken during the War, that we may remain with something more after a Peace, than Solid Debts and Vain Glory.

In Relation to the *Church-Party*, I must own, that the general Opinion seems to be, that the *Modern Tory* is infinitely to be prefer'd to the *Old* one ; and to my Sorrow I must likewise confess, that the *Modern Whig* is allow'd to fall very short, and differ much from the Original.

There are those, who pretend, that by all outward Appearances, they might be mistaken one for the other, but some Prejudices of Education are hard to be overcome, and there have been some unlucky Occasions (since these Nations were blest with the best of QUEENS) where the *Tories* have shewn that Relapses are frequent and Natural, and by some very imprudent Attempts, given their Enemies great Advantages.

As to *Jacobitism*, or Correspondencies with *France*, I think it is plain, that all their Actions since this Reign, do fully acquit them from any just Suspensions on those Heads ; but could there be a Step more imprudently taken against their own Interest, or against that necessary Union, which alone can save us from Foreign and Domestic Dangers, than the Passionate Project of the *Occasional Bill*, carried on with the utmost Heat and Folly ? Was there ever a more unreasonable Effect of a Party, than when the *Tories* press'd

so hard against the *Whigs*; and were desirous to remove from Publick Councils some Persons, who by their Quality, Characters, Fairness and Tempers, gave no Pretences for so unwarrantable a Design. Neither can it be omitted to be complain'd of here, the Unfairness shown by them in some Elections; the only Excuse for that Practice now carried on, to the utmost Extremity of Partiality.

Were they not Ill Advisers of a Queen, who should urge herto depart from so Right, and so Solemn an Assurance, as she was pleas'd to give the *Dissenters*, at her first coming to the Crown, in Relation to their Liberty of Conscience? Was not a Side-Wind Attempt yet worse than an open Violation? and ten times more provoking? because the one is always attempted to be justify'd by false Arguments, while the other is carried on in a Manner, that at least does not pretend to impose on the Understanding.

Did not the wrong Judgment appear in the immediate Effects? when they not only dissatisfy'd the Queen, but lost great Numbers of their Party, who went off upon Colour of Moderation; which might, at least, be allow'd the best of Pretences. And of all Losses, that is the most fatal; when, what we lose, is Gain to the Adversary.

As to the last Reproach I make them, is it not too well justify'd, if the present Practise be duly consider'd? And how could the *Tories* doubt, but that the *Whigs* (when Occasion offered) would follow and improve the Example.

But here is enough, if not too much, of the Censuring part. The more proper Considerations are, how both Parties may amend, and to insinuate the Measures which Moderate and Wise Men should take, towards curing these Extreame, which left in their full Force,

Force, must ruin the Nation, and produce the most fatal Effects of Rage and Division.

It were to be wish'd by all Wise Men, that unjust Imputations might not take Place, and be scatter'd Abroad with such Impunity : Happy for the Nation that Calumny and Lying were less in Fashion. Never was this accursed Principle more countenanc'd by Practice, *Dolus an Virtus Quis in Hoste requirer.*

A Jury-Man, in my Opinion, shoud give the highest Damages to a Person, call'd Enemy to the Establish'd Church, and not proved so ; and what Punishment could be too severe for him, who casts Insinuations, without Grounds, upon his Neighbour, unjustly representing him as an Enemy to the present Constitution, and to the Protestant Religion. For what less is a *Real Jacobite* ? And is it not plain, that the Character is endeavour'd to be fix'd upon all those of the Church Party ? And the Reason is as evident, it is to exclude them from a Share in the Public Places and Preferments, too few alas ! in Number, for those many who covet and desire them.

Herodotus, giving an Account of the Ancient Persians in the Time of *Cyrus*, says, they were not bred up to Dancing and Piping, to Caballing and making Speeches, but that those appointed to instruct the Youth, endeavour'd only to inspire in them, a Respect to the Gods, a Love of Hunting, and War-like Exercises, with a Detestation of Lying ; and when the *Lacedemonians* sent an Embassy to the Persian King, threatening they would assist the *Greeks*, if he invaded the *Ionians* : *Cyrus* enquiring of their Strength and Power, was informed, they were a Rich, a Powerful, and a Trading Nation. He immediately makes this Answer, *That he fear'd them not, nor any People, whose Constitution warp'd them from the strict Rules of Justice, and whose great Business must be, Lying in Market Places, and*
I 3 *imposing*

imposing upon others, to get their Livelihood. These are the sort of People that *Cyrus* describes, as not terrible to others, but expos'd themselves to Danger. This Opinion, of such Ancient Date, deserves a just Consideration, even in the present Age ; and I am sure, every Thinking Person will make the like Reflections with my self, upon this Remark of the *Persian Monarch*.

Perhaps the Consideration may not be useless, let us therefore proceed and describe that sort of Public Constitution, which might in the shortest time corrupt the Morals of a whole People, make them Effeminate, and bring them to a State of Hazard for themselves, and Insignificancy as to others ; which might probably bring them to a Condition of Beggary and Slavery at *home*, could they escape *Foreign Danger*.

In the first place, let Commerce introduce Luxury, the Rich and Luxurious will soon become Effeminate ; and let the mistaken Notions of Liberty set all, that have Money, free from any Obligations of serving in the War, by which means the Nobility and Gentry are left in that dangerous State, of having no other Business, but the Pursuit of Pleasure. The Natural Consequence of this is, that Arms must be put into the Hands of the Neccessitous part of the People, who have little to lose by War, and much to expect from the Continuance of it.

Let the Clergy be Rich and Lazy, shewing their Zeal, rather in the Warmth of Controversie, than the Regularity of Life.

Let there be Crowds of Lawyers, and Swarms of Attorneys over the Land, that the Spirit of Contention may be nurs'd and cultivated, the Arts of Chicanery and false Logic introduc'd, and Men bred up with such Abilities for Public Assemblies, that the Bulk of
Mankind

Mankind shall be hardly able to distinguish, or judge of Right or Wrong.

Let the Constitution be so fram'd, as to oblige the greatest of the Gentry to the lowest Submission, and at certain times, let them be forc'd to the most Indecent Flatteries of the common People, whom they shall be constrain'd, not only to indulge in Vice and Riot, but to corrupt also; and the same Arts, by which they obtain'd from the People, let them afterwards be compell'd to use towards making their Calling and Election sure.

Let the Corruption introduc'd amongst the Lowest, necessarily rise, and by Degrees infect the Highest, and byas even in the most August Assemblies. Let it become easy and fashionable to own Injustice, and let a Jest palliate and excuse the highest Partialities. Let not only single Men, but Majorities engage in and support Measures against Truth and Equity. Let Right and Wrong be set aside, and let nothing be thought Indecent or Ridiculous, but being of the *Scandalous Minority*, tho' supported with right Reason and Demonstration.

Let this be added, to finish the Imaginary Scene, and represent the Circumstances of a People, which should seem fated to some dreadful Revolution— That they prove divided one against another, in violent Cabals and Parties, which the mistaken Governours of the State shall cherish and foment, upon that known Authority— *Divide & Impera.*

To conclude, Let this People be engag'd in Foreign War, so as great Exports may be necessary out of the Publick Stock. Let the Funds given be such, as may raise an Immense Debt, and Rent-Charge upon the Nation: Let the Methods taken for Supplies, bring all the Money in the Kingdom into Select Hands, and those at the Disposition of the Ministers, and yet tho'

the People pay extravagant Taxes, let the Government have nothing to depend upon, in the time of the greatest Distress, but *Paper*, and such a sort of Credit, as wants a Prohibition of the highest Authority, to hinder People from requiring their Money, at the very time, when 'tis most reasonable and proper for them to demand it.

Many Instances might be given of the Natural good Inclination of those who inhabit this Island. What Nation can boast of greater Virtues? Our People are allow'd Humane and Good, capable of Arts and Sciences, and Preferable to all others for Beauty and Courage. And to what height might our Reputation and Power be carried, by a wise and honest Administration. I wish I cou'd say, our Constitution did not warp us from the strict Rules of Justice, but it is too plain, our Parties and Cabals have that Effect; It is fashionable in Matters of Election, to own and justify Partiality, and few consider, of how dangerous Consequence it is, that any Stretch of Justice shou'd not be discountenanc'd in such Assemblies, as our Houses of Parliament. Any Error in those sacred Places, is the more fatal, because Complaints are dangerous, and the Example of the highest Influence. These Supreme Courts are to be suppos'd almost Infallible; and I heartily wish, no Diminution may happen to the Credit of those Assemblies, which ought to be held in the highest Veneration.

But sure nothing is more obvious, than what wise and moderate Men shou'd endeavour at this time: Are we not under a heavy War and every Campaign in danger, and oblig'd to Heaven, for some remarkable Piece of Providence? Shou'd not our Minds then, our Pur-ses, our All, be united against the Common Foe? Can we forget the Disorders and Confusions, which might have attended the last Years design'd Invasion? Money wanting, Credit sinking, and yet how inconsiderable

was the Force prepar'd ? Whence then our Fears?---- not from the Enemy, but from our own Divisions, not from abroad, but from within.

The Disease thus known, the Remedies are obvious, and is it less than Madness for any Party in such Circumstances, to undertake, as it were, by the *Great* for the Nation ; rejecting, at least, an equal Half, willing to assist ? becoming thereby answerable for the Events in so doubtful a War. But supposing private Men, (like Banks) willing to undertake any thing for Gain: Can the Queen have any such Advantages shown Her ? any such Preferments bestowed upon Her, as to hinder Her Majesty from pursuing so visible an Interest, as the quieting of Divisions in Her own Kingdoms, and preventing the ill Effects of Cabals among Her People ? Can the most Belov'd of Princesses doubt of her Universal Interest with all Mankind, of what Persuasion soever ? Is it not plain, that the Whole are willing to do their utmost, for *Her* and *Themselves*, against a Common Foe ? Can there be any Persons so presumptuous, as to offer any Arguments to persuade Her Majesty, that She need manage any Party in respect of their Numbers, or Interest ? As her Views and Intentions are known to be Just, Virtuous, and for the Good of Her People, may we not say, She may use Parties, Unite, Quiet, and Govern them, as She pleases ? A General Consent acquits Her Majesty from the least Reproach, and Her Conscience, the certain Witness to Her Soul, of Her Generous Intentions to her People, cannot but incline Her to a Spirit and Vigour, necessary to be made use of upon this Occasion. But if the Case shou'd be, that Her Majesties Inclinations and Interest agree ? How cruel then wou'd be our Fate, if such Dispositions shou'd be over-rul'd and defeated ? And how accur'd shou'd those Instruments be, who had the Power to effect it ?

Per-

Perhaps there may be some, who, loving Security and Ease, are therefore apt to comply with the Daring and Turbulent; so that those who Fright most, are most in Fashion, and the rough Courtship is most prevailing; as if Ministers, like Angels, were to be wrestled with for Favours: But let those, who are any ways uneasy, or that would avoid a Storm, let them seek Quiet and Safety, not in the uncertain Humours and Power of a Party, but in the Destruction of all Cabals whatsoever. Whoever have a Mind to be easie and safe (as Ministers) they must, upon proper Measures taken, govern with Authority and Steadiness; such Men shall never have Rest, who once submit to be the Foot-balls of Parties, who change upon every Difficulty, and frame no Scheme of Government, but subsist only from Year to Year, by Shifts and Expedients. Death in some Cases, is better than Life, and a Retreat is infinitely preferable to Power and Authority, so precariously maintain'd:

If any other sort of Men, (pretending to govern) can be said to have a more uneasy Station, or to be more in danger than the last describ'd, it is those, who with too much Insolence presume to impose, who, with an unforgiving Temper, never forget any Opposition, who oblige all those, who are not entirely for 'em to be against 'em, who make War, as it were, without giving Quarter, using Power, while they have it, without Rule or Measure, who, depending upon Mercenary Troops, take the Field, without sufficient Pay for their Army, that is, who take Places for themselves, before they have secur'd enough to bestow upon their Followers.

Having thus describ'd the uneasy and unsecure Condition of those (who meddling with Government) have either too little Spirit, or too great a Degree of Presumption. I shall conclude, with taking the Liberty to pronounce, even with some Authority, That no Free Go-

Government stands upon a right Bottom, in such Circumstances as ours, with disputed Titles and Foreign War ; but when the Management is so Just, so Gentle, and so Equal, that the whole People, with an Universal *Huzza*, with a *One and All*, are dispos'd to pay, fight, and pray for the Good Cause, with equal Zeal and Sincerity ; and this, I fear, is not our present Case, while one Party of the Nation is wishing and contriving, by all means possible, to defame and ruin the other.

FINIS.

Government stands upon a right footing, in such circumstances as our country required this and former War; but when the Management is so full to Gentles and to Equal, that the whole People, within Constitutional limits, with a One and all, are exposed to pay, light and pray for the Good Cause, with equal Deal and Sincerity; and this I fear is not our present Case, while one any of the Nation is willing and commanding by all means possible to detain and raise the others.

F. I. N. I. S.

A
Short Postscript
T O
P O E T S.

YE *Poets*, who vouchsafe to read this Tract,
Consider *how* and *when* to be Exact.
Since none without some Blemishes have writ,
Which a Just Censure *may* and *must* admit.
Tho', like Black Patches, they may serve to show
How Beauty may more Ornamental grow.

Therefore *be sure*, when you would *Regular*
write,
Not *Devious*, and *Immodel'd* Forms of Wit ;
Such as the *Teeth of Time* can ne'er corrode,
The *Genuine* Off-spring of the *Delian* God,
Strive

The Postscript

Strive with an Indefatigable Pain,
First by strict Rules loose Fancy to restrain.
Then make the Rhymes subservient to the Sense,
Expressive, Smooth, and not bare Sounds dispense.
Close in Connexion, prov'd b' Examples Good,
Significant and Easie to be understood.
Inspir'd with Vigour of *uncommon* Thoughts,
And not degenerate into *Popular* Faults.
Steering no Course too high, nor yet too low,
Not hurrying on too fast, or flagging slow.
Then will your *Posthumous Encomiums* spread,
And *Living Verse* do Justice to the Dead.

F I N I S.

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